

THE SILVER AND SHEFFIELD PLATE

:: COLLECTOR ::

A GUIDE TO ENGLISH DOMESTIC METAL WORK IN OLD SILVER AND OLD SHEFFIELD PLATE BY W. A. YOUNG. WITH UPWARDS OF ONE HUNDRED ILLUSTRATIONS

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PREFACE

THE point of view from which this book has been written is set forth fully in the Introductory chapter which will be found on the other side of the Table of Contents, where it should stand a better chance of being seen and appreciated than in a preface. My own opinion is that in such a case as the present, the preface provides the appropriate place in which to acknowledge indebtedness to those who have assisted the author in various ways.

For some years past my relations with the Authorities of the Victoria and Albert Museum have been of a cordial character, and my appreciation of their un-failing courtesy has been enhanced by the help that has been accorded to me on the present occasion. Mr. Frederick Bradbury, of Sheffield, generously allowed me to dip my pitcher into the well of his deep knowledge, and has lent me some photographs. I was equally happy in securing the co-operation of Mr. B. B. Harrison, of Sevenoaks, who loaned me a number of photographs and afforded me intimate access to his unrivalled collection of Sheffield Plate. Mr. Walter H. Willson, of St. James, S.W.1, kindly provided several of the best photographs of Old Silver, and Mr. G. Gummer, his manager, has cleared up some obscure technical points, about which I was in some doubt.

Permission to photograph other pieces is acknowledged in the appropriate places.

To Miss E. Sheila MacEwan my very special thanks are due. Working with much unpromising material and my own rough sketches, and with none too clear instructions, she has prepared the charts and line drawings which illustrate the text. These will do much to help the novice to follow the paths that lead to knowledge of the subject-matter. Several of the London auctioneers have furnished me with lists of prices, while Mr. W. A. Steward, the Editor of the *Watchmaker and Jeweller*, allowed me to fill the gaps from the records which appear month by month in his journal. To Mr. H. W. Lewer, F.S.A., the Editor of "The Collector Series," I went naturally for help and advice as the book progressed, and both were always forthcoming. Finally, I should like to associate with my work the name of my daughter, Miss Joan M. Young, whose help as amanuensis made it possible for me to complete the book this year.

W. A. Y.

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INTRODUCTORY

A FEW years ago a well-known writer on church bells sought to justify a new book by announcing that "there hardly existed an adequate manual" on the subject. To prove that contention he prefaced his volume with a bibliography which comprised no fewer than two hundred and sixty-four titles! This addition to "The Collectors Series" is due to a somewhat similar view about domestic metal work, yet the bibliographical section, included herein, discloses the fact that a considerable literature has been gathered round the subject of Old Silver since the beginning of the present century. A shorter list of titles testifies to the fact that what has come to be known as Old Sheffield Plate has not been neglected by those who find a theme for their pens in old things.

A little closer study of the books, to which we have referred, will show that no previous writer has thought it worth while to survey the field solely from the standpoint of domestic requirements. The approach

is sometimes made from the craftsman's point of view ; at others from that of the man who is concerned primarily with the metal. This book will appeal to collectors who put the piece before the process, and to those who can find pleasure in the article, rather than in the materials from which it is made. Nevertheless it does not neglect the craftsman's methods, or the materials of manufacture. If it proves encyclopædic, it is, we hope, readable ; a book of reference is not necessarily without a general interest.

Two distinct classes of materials are covered by the scope of this book, but from each a wide range of similar wares were manufactured, often by identical methods. The articles produced have found a place in the homes of several generations of English men and women. Silver, the older material of the two, has been continuously used for the purposes which will be considered, from time out of mind. Silver utensils were formerly the exclusive possession of the wealthy, who used it side by side with all sorts of commoner wares. The silver plate and wooden trencher had each its place in manor house and castle. The silver tankard or flagon "above the salt," held doubtless the same brew as the leather jack and the horn plied below that symbol of rank. Later, silver and pewter came to represent high and low life, or, on occasion, ceremony as distinguished from the common round.

About the middle of the eighteenth century, however, an ingenious Sheffield plater discovered, it is said by accident, a means whereby silver could be supported by fusion on a copper base, the metals being combined in such relative thicknesses as ensured strength, durability, excellence of finish and a moderate

price. The day of pewter as second best was numbered ; Sheffield plate took its place in many homes and for a wide variety of purposes, and it held the field for a century. Silver, as a material for domestic wares, retains all its former popularity, but the invention of plating by electro-deposition has driven out of the field the process which Thomas Boulsover discovered and Joseph Hancock and his contemporaries and successors perfected and developed into a great industry. The craft belongs to the past, and what examples remain to us are keenly sought and treasured.

On the score of artistic merit, there may not be much to choose between a good silver candlestick and one of similar pattern fashioned in Old Sheffield Plate. The range and variety of old silver is greater than Old Sheffield Plate in many sorts of wares, but sufficient pieces abound in both metals to make a parallel study of them helpful and pleasurable. Certain limited fields in which collectors can, and do, operate will be discussed in the proper place, but at this stage let us consider the case of the man who is concerned with any and every aspect of his hobby, provided always that it relates to the home life of the past. Such an one has an outstanding advantage over the collector who specialises in old china, old earthenware, old glass, or even old pewter. He is happier even than the man who confines his search to say, snuffer, potato rings, or caddy spoons, for any of which there is now no longer actual need. The man who fills his cabinet with a variety of pieces finds on high days and special occasions that his collection is not only beautiful, it is useful and usable. Quite properly a centrepiece, a pair of candlesticks, and a cruet manufactured in

the eighteenth century, might grace a dining table spread in the twentieth, and the practice would hold good with not a few articles with which this book deals.

Certain limitations, well-defined and self-imposed, have been laid on the scope of the book. "The Collectors Series" is being written "not from the point of view of the experienced, but from that of the man who knows nothing and wants to learn a great deal." To quote again from the editor's excellent little introduction to the whole series, it is the "currency of error" that each author is expected to correct for the amateur collector. Because the liability to err hangs over all who are uninitiated, this book, with its companion volumes, appeals to men and women of moderate means. Silver of earlier date than the Revolution of 1688 can hardly be said to come within the purse power of the class in mind. Somewhere round about the end of the seventeenth century one expects to find a starting point. It happens that in 1696-97 what is known as the Higher Standard silver was introduced, under circumstances which are explained elsewhere in these pages, and the date charts in the chapter on marks open at that year. Sufficient information, however, has been included to furnish the means of identifying pieces of earlier date. At the other end of the period the curtain has been dropped after the entrance of electro-plating in 1840, and before the final disappearance of the Old Sheffield Plate process. Again, the chronological record has been continued down to date, in order to provide a ready means of checking the place of origin, and date of manufacture, of any silver that has been made in the United Kingdom down to the twentieth century.

Another limitation has been determined by the nature of the articles. There is a spice of ironical humour in the thought that three popular handbooks on old silver contain illustrations of the Leigh Cup, which is the piece in the plate chest of the Mercers' Company most to be coveted. A collector's sole chance of acquiring it, or any other article of like value in similar custody, would be by burglary, and even if the prize were won that way, peaceful possession thereof would be about as hopeful, and nearly as exciting, as keeping a panther in the hen-house. Museum pieces that represent periods and styles are freely illustrated, but the unattainable has been rigorously excluded. For much the same reason ecclesiastical plate has not been considered. The trustee owners of that class of silver have learned to appreciate to the full their responsibilities as custodians, and, nowadays, it is only when existing collections are broken up that really old patens and chalices come into the market. The general rules about marking apply mainly, although a certain amount of ecclesiastical plate bears marks which indicate local origin. Still, the collector who happens to light upon a piece, should have no difficulty in determining its age and town of origin from the charts. At the other end of the field, our survey stops short of bric-à-brac silver.

Broadly, the present volume seeks to furnish something about any and every class of article made of silver or Sheffield Plate that was made between the years 1697 and 1840, provided it was of such sort as might have had a place in the homes, or about the persons of the well-to-do and middle classes. A collector who can afford to buy pieces older than William

the Third date, can afford to purchase the books of such experts as Mr. J. W. Caldicott, Sir C. J. Jackson, and Mr. F. D. Bradbury, as the case may be. Now and again the collector of much more moderate means may want to consult those authorities. He will find their books adequately "reviewed" in Chapter XI., p. 289. Questions arising over quality, date of manufacture, and place of origin and assay can be answered by reference to the present volume. If, and when, a collector wants to trace a maker's mark, he should look up Sir C. J. Jackson, if the piece is of silver, and Mr. F. Bradbury if it is of Old Sheffield Plate. Two volumes like the present would hardly afford space adequately to cover the single sub-title "Maker's Marks." If after a search in "English Goldsmiths," the author of which spent seventeen years on his book, or with Mr. Bradbury, who devoted a quarter of a century to his research, the desired information is not forthcoming, the best advice one can give is that which accompanies most of the riddles—"Give it up!"

CHAPTER I

SOME HISTORY AND A LITTLE LAW

FOR more than six hundred years the keepers of the King's plate, or more exactly the guardians of its quality, have been the Worshipful Company of Goldsmiths of London, and its immediate predecessors. The company was first invested with the right of assay by Edward the First in the year 1300. Among other things that charter laid it down that no goldsmith in the King's dominions should manufacture any article that was not of "good and true allay," and every silver vessel was to be assayed by the wardens of the company, who were to mark the piece with a leopard's head. In 1363 it was further enacted that in addition to the King's mark, should be put the mark of the goldsmith who made it. Again there was a declaration that the marks were to be struck only on "good sterling silver."

At the end of the fourteenth century a beginning was made in the direction of setting up assay offices in provincial cities. Eventually a considerable number secured the right of assay and although most of those originally appointed have closed, others have taken up the work as the later chapter on marks on old silver shows. The principle upon which the local offices

were founded was that the local maker was no longer to be the judge of what was good sterling metal. His work was to pass an approved test, and was to be verified by being stamped with his own mark and with one under the control of the mayor and governors of the city and borough. They in turn with the master of the mint "if such there be" were to put a mark distinctive of the place where the assay was made. Later years saw the procedure modified a good deal and varied in the several towns, but the principle has been maintained right down to modern times.

Much earlier, however, than the days of Edward the First the goldsmiths of London were so wealthy, and so strongly established as an associated body, that its word went for law in the craft. A very early reference to the Goldsmiths occurs under date of 1180, when, with other groups of traders, they were fined for assuming rights and privileges without Royal Licence. Several so-called "adulterine" associations, among them the goldsmiths, were arraigned and fined by King Henry the Second, but those qualified to express an opinion, on the scanty evidence available, suspect that the fines were never collected. The old gildsmen were usually as crafty of brain as they were clever of hand, and probably the King's men found that enacting and extracting differed more in degree than in orthography.

In 1275 Gregory de Rokesby, a goldsmith, was assay master of the mint, and the keeper of the exchange, which stood then on a site, near by what is now "Old Change" near Cannon Street and within a stone's throw of St. Paul's Cathedral. Edward the First had

then been three years on the throne, and the goldsmiths had shown on more than one occasion a disinclination to accept without protest any sort of regulation or interference. By 1300, however, differences had so far been composed that by statute it was directed that :—

No vessels of gold or silver should leave the maker's hands until they had been tested by the Wardens and stamped with the leopard's head.

The Assay Office was at once set up, but it was not until a later date that the practice of the assay came to be universally respected. From that time onwards, the members of the Goldsmiths' Company continued to increase in affluence and influence. Mr. W. G. Hazlitt, in his history of "The Livery Companies of the City of London," records the magnificence displayed by Richard de Bettoyne, a goldsmith, who was Lord Mayor at the time of Edward the First's coronation. In his official capacity he claimed to serve the King as chief butler, and the claim being admitted he attended the function with 360 attendants, all clothed in the same livery and each bearing a silver cup. A charter granted in 1327 added materially to the powers of the goldsmiths, who under it were allowed to elect a properly qualified governing body.

The obligation to mark silver with the initials of the maker and the date letter seems to have been originated in the reign of Henry the Sixth, in, or about, 1423, at which time it was ordained also that York, Newcastle, Lincoln, Norwich, Bristol, Salisbury and Coventry were to have "divers touches." From the point of view of the practical collector these provisions avail nothing. It was not until many years later that

these offices stamped those examples of silver that have come down to us. Edward the Sixth, in 1462, granted the goldsmiths another charter which created them a corporate body and confirmed to the wardens powers already existing; gave them the right of search and powers to apply tests to the members' work. Fifteen years later the goldsmiths obtained from the Crown a definition of sterling silver which more closely determined what quality was to be stamped with the leopard's head, which was then specifically described as crowned, and for many years, from 1478 onwards, silver was so marked. The mark of the company, moreover, was to be committed to the wardens. The consistent use of a letter to indicate the date of the assay began to be regularly observed at the end of the fifteenth century.

Other charters followed in succeeding reigns but they were mainly confirmatory or granted to secure minor changes in administration. The next important Act affecting the craft as a whole was passed by Henry the Seventh in 1504. In addition to confirming previous charters, the powers of search hitherto enjoyed were strengthened; the company was vested with the right to fine and imprison those who were found offending the regulations governing the craft; the wardens were to condemn and break up work which did not meet the requirements of the assay; and, perhaps most important of all, the makers were from the date of the charter to be compelled to submit all their wares to the tests imposed by Parliament. This last requirement was enacted by Edward the First, but for nearly two centuries it had been honoured as well in the breach as in the observance.

The charter of 1504 marked the beginnings of the long years of strong, and generally just and efficient, control which the company has exercised over the craft. There may have been temporary lapses from the path of rectitude, perhaps at times the company put its own privileges as a corporate body before the rights of individual members or of the provincial offices, but throughout the centuries the purchasers of wrought silver were in the main well served, and English plate won a position which was well merited, for it was honest metal, soundly wrought and much of it of high artistic merit. Henry the Eighth confirmed his father's charter, but seized the opportunity to levy a fine on the company and interpolated a qualification in the clause relating to the governing body. It was to act for the King and was to admit two assayers and two members of other companies, who were to be nominated by the Crown.

Penalties of varying degrees of severity were provided in these early charters, but evasion was practised, probably because it was profitable, perhaps also because it was not easy to hold the balance fairly between overlapping trades. Under the charters, for example, gilders might not undertake the work of the silversmiths and *vice versa*. There were restrictions on the importation of gold and silver wares except under licence; prices for home trade were regulated and in some cases fixed; in short, the company could when it choose, and did when it was so inclined, act in restraint of free trading.

Throughout the reigns of Edward the Sixth and Mary and Elizabeth a good deal was done to restore a debased silver coinage to something approaching

sterling quality, and incidentally a definite standard for silver plate was fixed, which, with a single deviation, has been the standard down to the present day. In every pound troy of silver there must be 11 oz. 2 dwt. of fine silver and 18 dwt. of copper by way of alloying metal. The Stuart, Commonwealth and Restoration eras were not marked by any legislation which affected the quality of plate that was saved from the seventeenth century for the enjoyment of succeeding generations. Silver wares went freely to the melting pot during the period of strife, and the spirit of Puritanism was so severely utilitarian that only comparatively plain pieces were made between 1649 and 1660. Probably also the total quantity produced during these years was comparatively small.

With the Restoration, the wealthy began again to buy silver, and the habit spread, so much so that before the end of the seventeenth century the silver tankard and other drinking vessels were found on the shelves of many of the inns in London. To meet this demand the less scrupulous silversmiths began to provide themselves with metal of standard quality by the simple expedient of withdrawing the coinage of the realm from circulation. The traffic in time assumed the proportions of a public scandal; attempts were made to check the evil, but it was left for William the Third to tackle it seriously. Under one Act of Parliament the Wardens of the Goldsmiths' Company were required to refuse to stamp silver unless the maker of the article produced evidence that it did not contain silver obtained by melting down coins. It is not surprising that that did not prove a workable scheme, and on March 25th, 1697, the government

passed into law an Act, under which all wrought silver had to be made from an alloy consisting of 11 oz. 10 dwt. of fine silver and 10 dwt. of copper to the pound troy.

This proved to be a master stroke. It settled the whole business out of hand, and when the mint was authorised to buy in old sterling silver at the rate of 5s. 4*d.* per ounce, provided it bore the marks of the Goldsmiths' Company, metal for the coinage began to accumulate in official quarters, and the crisis arising out of a shortage of silver coins came to an end. The new standard silver for wrought wares was ordered to be marked with special punches, and for a time the use of the leopard's head and of the lion passant was suspended. The Higher Standard silver was marked with a figure of Britannia for the office, and with a lion's head erased as a guarantee of quality, and pieces so marked are still called "Britannia" quality silver.

The enactment had a crippling effect on the provincial assay offices, although the Scottish and Irish makers did not come under this legislation. Chester, York, Newcastle and the rest of them simply closed down, but after five years the regulations were modified and the country offices resumed their work. The compulsory use of 10·10—10 alloy was maintained until 1719 when the Act was repealed. The experience of those years demonstrated the fact that the old sterling alloy, from which the coinage was minted, was after all the best obtainable, regarded from the standpoint of durability under continuous usage. From 1719 silversmiths have been allowed to use either standard and to have the wares produced marked with the appropriate punches.

The next important date is 1773, when the offices in Birmingham and Sheffield were founded. The man who was mainly instrumental in getting the right of assay for these important centres of manufacture was Matthew Boulton. It was characteristic of that great man that when anything wanted doing, he always came forward to inquire into the circumstances, to put initiative and driving force behind the movement, and to arrange and, if needs be, to finance the scheme. As was to be expected the Worshipful Company of Goldsmiths was opposed to the suggested additional offices. Competition from sleepy cathedral cities like York, Chester and Exeter did not disturb the makers in the metropolis, but when progressive towns like Birmingham and Sheffield began to demand recognition, there were those in London who began, like Demetrius of old, to cry out that their "craft was in danger to be set at nought."

First Sheffield and then Birmingham petitioned Parliament, and so closely on each other's effort that it is obvious that there was concerted action, and that if one town was granted privileges, the other could not be refused. The old dodge of setting up a parliamentary inquiry was instituted; fraud and abuses were hinted at and it was alleged that both Birmingham and Sheffield were not above marking plated wares in ways calculated to deceive. The makers of plate and plated wares, who had hitherto had to submit their wares to the London or some other Assay Office, retorted with counter-charges. There were accusations of deliberate disfigurement under pretext of getting down to the suspected copper base, and also allegations that by bribery and other

objectionable practices the persecution could be got round and generally the *tu quoque* methods of conducting a controversy were indulged.

In the end a report was presented, and Parliament found from it that the quality of the plate made from fused metal was of such excellence, that there was some danger of its being passed off. Having come to that conclusion the authorities took the sensible course of imposing on each of the two towns the responsibility for preventing fraud within its own borders. The Guardians of the Standard of Wrought Plate in Birmingham were formally constituted an incorporated body, an Assay Office was opened, and the guardians were authorised to appoint an assay master to stamp with a punch all plate of sterling quality. The wardens and the assay master were required under the charter to destroy any silver which fell below the standard, and since 1773 a Birmingham mark has been as good a guarantee as that of London or any other of the older offices.

On the occasion of the visit of the British Association for the Advancement of Science to Birmingham in 1865, a series of reports were prepared under the editorship of the late Mr. Samuel Timmins. This contains a valuable note on the foundation of Birmingham Assay Office in which the following passage occurs :—

In support of the Birmingham petition only one witness was called, Mr. Samuel Garbit ; he spoke to the kind of work done by Mr. Matthew Boulton. He said the articles made by him were tureens, epergnes, candlesticks, vases, coffee pots, and many ornamental utensils as well solid silver as plated, both for London and the country

market ; that Mr. Boulton began the manufacture of silver plate about 1766 ; there were about forty other manufacturers of plate in Birmingham who had licences. Mr. Boulton sent plate to Chester to be assayed and marked, which occasioned delay and uncertainty, and the goods were often damaged. The workmen in the firearms' trade, an important trade in Birmingham, found it more convenient to get the ornaments ready manufactured from London, although they could make them at half the price in the country, and from the want of an Assay Office the manufacture of buckles, a great trade in Birmingham, was checked. In this business above 5000 workmen were employed. The patterns had to be sent to London, and the manufacturers considered that they would be thus discovered, and if this inconvenience were removed by the establishment of an Assay Office the manufacture of silver plate, particularly of buckles, would be greatly increased. He further states that Mr. Boulton had many thousand dies, which he could make use of in different parts of silver manufacture, but did not, on account of the inconvenience of assaying, and that there were many other manufacturers who would avail themselves of the present tools in manufacturing silver plate, if it were not for the same inconvenience.

The establishment immediately justified its promoters' contention that there was direct need for it. The Birmingham year begins in July, and on June 30th, 1774, it was reported that 16,983 ounces had been assayed at the new office. The figures fluctuated remarkably between 1777 and 1824 when the guardians

were authorised to assay gold as well as silver. The amount rose to 61,222 ounces in 1779, declined to 13,257 ounces in 1786, fluctuated again until 1800, when it touched 29,037 ounces, then steadily rose until 1811, when the assay was 105,452, the highest total weight reached during those early years.

The following conditions and regulations were observed at the Birmingham office :—

The Makers' Initials.—This mark is stamped on each article by the maker before the work is sent in to be assayed. No work is received at the office from any person who has not registered there his name, place of business and initial mark ; and with every parcel of work the maker is required to send a note, describing its character, weight and standard.

Standard Marks.—These marks are as follow :—

For silver of 11 oz. 10 dwts. (This standard is seldom, if ever, used.)	{	Lion's head erased, and Britannia, except at Birmingham and Sheffield, and there, Britannia alone.
--	---	--

For silver of 11 oz.
2 dwts.

<i>The Duty Mark.</i>	{	Lion passant. Invariably the Sove- reign's head.
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<i>The Date Mark.</i>	{	A variable letter selected by each office, and changed every year.
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<i>The Office Mark.</i>	{	To denote where the assay was made. In Birmingham it is an Anchor.
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The story as it relates to Sheffield follows much the same lines. "The Guardians of the Standard of Wrought Plate within the town of Sheffield" were formally constituted a corporate body in 1773 and were granted powers comparable with those exercised by Birmingham, with similar marks save that the mark of the guardians is a crown. Both towns had to add the Sovereign's head for the duty mark while the tax was levied.

The history of the Sheffield Plate industry is unfolded throughout the present volume, but its beginnings may well be told here in the words of Mr. Edward Baines, who compiled a directory of the county of York which was published at the office of the *Leeds Mercury*, in 1822 :—

The middle of the last century may be said to have been the Augustine age of the Sheffield manufacturers. A new era now opens upon us. The year 1742 is memorable in the history of this place for the introduction of a new manufacture, which has become not a formidable rival, but an efficient coadjutor to the staple trade of Sheffield. In that year, Mr. Thos. Bolsover, an ingenious mechanic, when employed in repairing the handle of a knife, which was composed partly of silver and partly of copper, was struck with the possibility of uniting the two metals so as to form a cheap substance, which should present only an exterior of silver, and which might be used in the manufacture of various articles in which silver had been before solely employed. Mr. Bolsover began a manufacture made of this material but confined himself to buttons, snuff-boxes, and

other light articles. The full value of an invention, really beneficial, seldom developes itself at once, and it was reserved for another member of the Corporation of Cutlers of Hallamshire, Mr. Joseph Hancock, to show to what other uses the copper, plated in this method, might be applied, and how successfully it was possible to imitate the finest and richest embossed plate. Mr. Hancock employed copper, plated with silver, in the manufacture of candlesticks, tea-pots, waiters, and most of the old decorations of the sideboard, which previously to his time had been formed only of wrought silver. The importance of this discovery now began to be fully understood ; various companies were formed ; workmen were easily procured from among the ingenious mechanics of Sheffield ; while the streams and the falls of the Don and the Sheaf furnished a powerful agent for rolling out the metals in mills erected for the purpose. Birmingham, the great toy-shop of Europe, as it has been significantly called, early obtained a share in this splendid and lucrative manufacture ; but the honour of the invention belongs to Sheffield, and that place still stands unrivalled in the extent to which the manufacture is carried, and in the elegance and durability of its productions. The term, Sheffield plate, forms a passport to every market, and inspires confidence in every dealer. The introduction of this new branch of trade naturally gave to Sheffield a share in the manufacture of silver plate, properly so called, and that the manufacturers might be relieved from the necessity of sending their goods to be

stamped in London, an Assay Office was established in Sheffield, which was opened on the 20th of September, 1773. A few years before this time, the refining of the precious metals was introduced into Sheffield, and Mr. John Read, who settled there in the year 1765, carried this important branch of our national commerce to a great extent, and established it as one of the staples of this place. An article of less consequence, but by no means unimportant, is an imitation of plate, in a superior kind of pewter, called Britannia metal, in which there has been many years an extensive home and export trade.

The foregoing was written when the Sheffield plate industry was in the very heyday of its prosperity. Mr. F. Bradbury's patient investigation disclosed, among other things, the fact that the inventor of the process was named Boulsover, and not Bolsover as is often written, and his monumental work has filled in many details of the story. None the less, Mr. Baines' version states the whole case with admirable terseness and a close adherence to the bare facts.

THE ASSAY

There is a popular idea that before a piece of silver can be exposed for sale it has to be sent somewhere by the maker, in order to get it stamped with marks that afford a guarantee of its quality. That is only part of the truth and there is an element of humour in the notion, because those that hold it—or some of them at any rate—would tell you that they think the mark is put upon the article after it is finished. That is quite a mistake. The practice is for the silversmith to send a

batch of wrought work to the Assay Office, where they are left perhaps for a few hours, or maybe for a longer period. At this stage there are rough edges on the work and unfinished surfaces, from which the scrapings can be removed for the test without detriment to the final finish.

As we have seen the standard or sterling alloy for English coinage is 11 oz. 2 dwt. of fine silver and 18 dwt. of copper, proportions which long usage has proved to be admirable alike for appearance and durability. It was originally adopted in the reign of Edward the First, but it was altered from time to time when national need, or kingly greed, led to a lowering of the quality. Henry the Eighth reduced it by three successive enactments respectively to 10 oz.—2 oz.; 6 oz.—6 oz. and 4 oz.—8 oz., and the advisers of his young son on one occasion debased it still further and allowed only three ounces of fine silver in the coinage bullion. Apparently in very shame of their conduct they restored it at a later period to 11 oz. 1 dwt.—19 dwt. Queen Elizabeth restored the quality to the normal and it has stood at 11 oz. 2 dwt.—18 dwt. ever since.

Nominally the same proportions have also been the standard for silver plate, and owing to the zeal of the assay offices it is fair to say that it has been consistently maintained throughout the centuries. There was the single interesting breaking away from the tradition already recorded, an innovation which has added materially to the value of some English plate. The quality, known as the Higher Standard or Britannia Silver, was the sole standard until 1720, when the government of George the First restored the 11 oz. 2 dwt.—18 dwt. quality to its former place, but

did not abolish the Higher Standard which has remained a legal standard of sterling silver right down to the present day, although we do not think much of it is now made.

The methods of assay to which precious metals are subjected have taken various forms at different periods and we believe the assay masters have a reasonable latitude in reaching the required result. The oldest method of all, one which is attributed to Archimedes, was to displace from a full vessel of water the quantity represented by the article to be assayed and the same weight of silver known to be of sterling quality. That plan proved whether the article presented was to standard or not, but if it were not of the right grade it showed nothing more. Practically it is not a good test, partly because it is difficult to carry out with any degree of accuracy and quickness and partly because some articles do not lend themselves to the experiment.

A quicker and simpler method was by the touch, for which a piece of basanite or black jasper was selected as a touchstone. Needles of standard alloy were kept in readiness for the assay master, and were drawn down the touchstone side by side with a mark made by the article under test. In the case of gold the streaks were washed with aquafortis, which dissolved the alloying metal and left the gold in a condition to pronounce an opinion after an expert comparison of the two streaks. Needles of sterling silver were similarly employed, but with plate this test was never entirely satisfactory or the result from it comparable with that reached with gold.

Present-day practice for assaying is much more accurate than the examination by touchstone. We

are not concerned here with gold but that follows broadly the method used with silver. A small quantity of the metal is scraped from the article from several points. An exact quantity is weighed out and wrapped in a sheet of lead foil of known quality and proportionate weight. The two are melted in a cupel whereby the lead and the alloying metal are oxidised, and a nodule of pure silver left in the crucible. This is weighed and the result compared with the figures at the outset. A simple calculation of the loss determines the question whether the sample is up to the standard or not.

Another process, known as the wet assay, involves a chemical reaction, and is made by subjecting a known weight of metal, scraped as above described from the article, to the action of nitric acid and gentle heat. A measured volume of the solution thus obtained is subjected to treatment with sulpho-cyanide of ammonium and the wet process is sometimes known by that name. The assay is of course a matter for the expert assayer and if his verdict is unfavourable the wares are broken up by the authorities. It should be added that only those whose names and marks are properly registered at the appropriate office are entitled to submit their wares for assaying and marking.

CHAPTER II

SOME SOURCES OF INFORMATION

THE acquisition of a certain number of articles in silver or old Sheffield Plate, or a mixed collection of both wares, will not satisfy a collector if the root of the matter is in him. He will want to prosecute inquiries concerning his hobby in any and every direction likely to add to his knowledge of the arts in which he is interested, and of the period in which those arts were practised. Particularly the social life of the people who formerly owned his treasures will arouse his curiosity.

The purpose of this chapter is to indicate by example how one may trace the bypaths of understanding and the minor streams down which our knowledge of the subject has flowed. The King's highway in this connection is the story of the Worshipful Company of Goldsmiths of London in its relations to the legislature. Some account of that has been written in the previous chapter, and herein we purpose investigating a few intimate and contemporary sources, such as diaries, letters, inventories, wills and account books. From such it is possible to piece together enough information to conjure up a picture of the equipment of some typical English homes, in which, at different periods, the wares we are considering found a place.

For reasons which will presently appear, we will begin at a period a good deal earlier than the century

with which this book is mainly concerned. Back in the fifteenth century there lived in the village of Paston, near Cromer, a family sprung from the yeoman class which took its name from its domicile. To agriculture the family added law, and in process of time the Pastons of Norfolk became men of substance and affairs. The times, and the circumstances of their lives, were such that they had need to have recourse to letter-writing on what must have been a considerable scale, and much of that family correspondence has been preserved and has been edited by more than one editor. The "Paston Letters" contain references to a number of wills, the most notable being that of Sir John Fastolf of Caister. Sir John Paston, a member of the family, was an executor and beneficiary under that will, and the inventory drawn up after Sir John Fastolf's death contains a list of silver which is bewildering in its quantity and variety. The detailed list occupies more than seven closely printed pages of a book about the size of this volume. Every item is shown with its weight and the aggregate was round about 1200 lbs. troy. Pretty complete schedules are set forth and one is led to speculate on its dispersal in after years.

There seems no reason for supposing that other rich men of the period did not similarly invest their wealth in wrought silver, and there must be some explanation of the comparative scarcity of pre-reformation silver. Doubtless Mother Church took her toll as each successive owner died; almost as certainly much of that found its way into the Royal Coffers when the monasteries were suppressed. Actually it is probable that a very great deal of it was melted down to

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provide a succession of kings, and at least one queen, with money to pay the troops and the men who manned the navy in its struggle against France and Spain.

It would be carrying the inquiry too far to print a complete list of the items enumerated in the Pastolf inventory, which was drawn up in 1409. The selection which follows will help to fix chronologically some of the articles with their weights. The examples mentioned serve to show where there has been continuity of production. The figures in brackets indicate the number of pieces that went to the weight given. One is understood if no figure is inserted.

Almsdish . . .	132 oz.	Flwers (2) . . .	30 oz.
Basins (2) . . .	220 oz.	Flagons (2) . . .	180 oz.
Bottles of one sort		Flagon (chained)	74 oz.
(3) . . .	154 oz.	Fountain (1) . . .	23 oz.
Bowls (6 and 1		Goblet . . .	10 oz.
cover) . . .	164 oz.	Goblets (3) . . .	14½ oz.
Candlestick (with		Knop (for a cover)	1 oz.
1 pricket and 2		Layer . . .	24 oz.
sockets) . . .	17 oz.	Plates (12) . . .	180 oz.
"Chafaur" (to set		"Potelers" (2) . . .	89 oz.
on a table for		Potell pots (2) . . .	132 oz.
hot water) . . .	93 oz.	Pots (2 quart) . . .	70 oz.
Chargers (3) . . .	143 oz.	Pots (2 gallon) . . .	220 oz.
"Cruettes" (2		Prickets (7) . . .	86 oz.
lacking one lid)	8 oz.	Salt cellar (like	
Cups (6, Paris,		a basket, <i>i.e.</i> ,	
low feet, borders		small tower) . . .	77 oz.
gilt) . . .	95 oz.	Saucers (12) . . .	95 oz.
Dishes (12) . . .	148 oz.	Ship . . .	11 oz.

Spice plate . . .	44 oz.	Standing piece and	
Spoons (13—1 gilt)	17 oz.	cover . . .	38 oz.
Spoons (17—two		Standing cups and	
sorts) . . .	18 oz.	cover . . .	166 oz.

The foregoing entries are worth comparing with some of the weights and prices mentioned later, and one would like to know what a few of the pieces would realise, say at "Christie's," if they could by any magic be restored to us, along with John Paston's guarantee of their genuineness.

Fastolf, as we have seen, was a rich man; the Pastons were merely substantial folk, and various inventories of their goods recorded in Mr. James Gairdner's pages throw a penetrating light on the social standing of families of their condition. For reasons which need not be reviewed an inventory was made in 1479 of the plate owned by William Paston and among the items enumerated, we read of :—

A bason and ewer ; a silver pottle ; a layer of silver, parte gilte with an acorne on the knoppe ; ij deppe disshis ; a candellstik of silver with a sokette ; a trevette of silver.

There are several points of interest here. By "layer," a laver is probably intended, and as will be found as the story progresses the acorn knop persists as a form of knob for a long term of years. The reference to the candlestick socket both here and in the Fastolf inventory proves how old is that form of seating for the candle. For what purpose the silver trivet was intended we can only guess ; it may have been a stand on which to place a hot dish.

Mr. Gairdner has pointed out in his edition of the "Paston Letters" that the women of the family were

endowed with great character and ability. After the death, in 1479, of Agnes Paston, the mother of Sir John already mentioned, an inventory of household effects was made and a fair quantity of silver articles is included. Here are a few of the items with the respective weights :--

A flat salt with a squirrel, $1\frac{3}{4}$ oz. ; a chafer of silver, $9\frac{1}{4}$ oz. ; two hollow dishes, $29\frac{3}{4}$ oz. ; a plain piece for pottage, $9\frac{1}{4}$ oz. ; two cruets, $7\frac{3}{4}$ oz. ; one hollow barber's basin, "bought" ; one little spoon for eggs ; one spoon for green ginger, $1\frac{1}{2}$ oz.

There is also a reference to a gilt cup, "covered well-shapen with trayle . . . a knoppe and a kroune enameled." The weight of the little egg spoon is not recorded, but among other odd spoons was one as light as $\frac{3}{4}$ of an ounce and 2 dwt. Another item about which there is some doubt is a "blak notte standing of silver and gilt with a cover to the same," but it weighed 18 oz. and may therefore have been of fair size.

The mazer, a drinking vessel of wood, bowl-shaped and mounted with a silver band and foot, is a coveted prize among collectors. Agnes Paston's plate chest contained two :--

A grate maser with a prend in the botom and the Armes of Seint Jorge . . . [another] sownde in the botom and a sengil bonde.

The larger piece weighed more than 15 oz. and the smaller $8\frac{1}{4}$ oz. The word "prend" suggests a crack in this connection, but what a "sengil bonde" may have been we have failed to trace.

Of a "layer of gold" we read that it had "a crokid spoute," which suggests the beginnings of

other sorts of pot that came later. A salt cellar, described as "covered, garnyshed with stones" ($5\frac{3}{4}$ oz.), is also of special interest, as also are such items as :—

A pottle for grene gynger gilt, 10 oz. 4 dwt. ;
a powder box, $6\frac{1}{4}$ oz. ; a candlestick with a loose
sokett and a priket, $17\frac{1}{4}$ oz. ; a bason with a
spoute, $34\frac{1}{4}$ oz.

The comparative affluence of the Pastons is further evidence by the possession of such articles as 27 dishes (411 oz.) and 23 saucers (135 oz.). The value of this particular inventory is enhanced by the inclusion of a number of names, which it is reasonable to infer were those of the silversmiths from whom the plate, or some of it, was bought; indeed in the case of the barber's basin it is distinctly stated that it was bought of one Colet. The names in the list include also, Howis, Water, Elingham, Sipton, Skipton, Sparke, Staunton, Sturmer, Rows, Skerne and Noris. A reference to a bag of "whiteleder" containing a quantity of broken silver and some sundries should not be overlooked.

Three years after the death of Agnes Paston, her daughter-in-law Margaret Paston, the wife of Sir John Paston, died. She was an heiress, and had lived a strenuous life in stirring times. She had, on more than one occasion, been dislodged from her homes in Norfolk by powerful neighbours who disputed with Sir John the possession of certain of the Fastolf estates. Margaret Paston was the mother of many sons and some daughters, and by her will she bequeathed among other things :—

to Edmund Paston, my sone, a standing pece

white covered, with a white garleek heed upon the knoppe, and a gilt peece covered with a unicorn . . . to Anne, my doughter, wiff of William Yelverton, a standing cuppe with a cover gilt with a flatte knoppe and a flatte peece with a cover gilt without, xij silver spones, a powder box with a foot and a knoppé enamelled blewe . . . to William Paston, my son, my standing cuppe chased parcell gilt with a cover with myn arms in the botom and a flat piece with a traill upon the cover, xij silver spones, ij silver salttes whereof oon is covered.

There was another standing cup bequeathed to her son John which had a knop on the cover "licke a garleek head," and to the same person went also six goblets of silver, while to his wife, Margery, there were left a pyx of silver and two silver cruets. From which last bequest, and other evidence, it is clear that certain pieces of ecclesiastical plate were personal property and regarded by the owners as of a domestic character. Two other references and we may leave this interesting family. In 1487 Dame Elizabeth Browne, an aunt of the younger Pastons above mentioned, left a will in which, among other silver, we read of a cup chased with flowers, seven bowls of silver, parcel gilt, and weighing 98 oz., a dozen and a half silver spoons (23 oz.), a long silver gilt spoon for ginger (1 $\frac{3}{4}$ oz.) and a chafing dish of silver (26 oz.). In 1510 another Agnes Paston provided that her son-in-law, William Hatterclyff, might have "a basin and ewer of parcel gilt for 20 marks, if he will give so much for it." That is the only indication of values that we have found in the "Paston Letters," and the incident suggests that the

members of the family were in each generation sufficiently friendly to divide their inheritance of household stores without squabbling over the relative values of the pieces.

It is not proposed to conduct the collector through all the periods that follow that just considered, down to the end of the Georgian in 1830. It will suffice if we linger for a short time over some phase of the subject of domestic metal wares in the succeeding generations. For the purposes of investigation the later years of Elizabeth down to the Puritan emigration to America may be taken next. It was a period when men were increasing their personal possessions and not a few inventories have been left which throw considerable light on the social circumstances of the well-to-do.

For a comprehensive survey one must study works like *Archæologia*, the Proceedings of the Society of Antiquarians of London, and similar volumes of transactions. From such sources we have drawn only sufficient to link up the Paston family with Pepys, who was one of the first of the lower middle class to make his name and fame as a capable administrator, what time he saved money and spent a part of it upon the accumulation of household gear.

One of the most famous of the Elizabethan inventories was that made after the death of Matthew Parker, Archbishop of Canterbury, who died in 1575. It was drawn up by "Thomas Baker and Thomas Ikin, upholsters, John Wetherell and William Horneblowe, goldsmithes, and others." The schedules comprise one which contains 52 items of plate, and nearly every one is of a domestic character.

In each entry is carefully recorded the number of

pieces, the weight, and the value per ounce at which the worthy goldsmiths "prised" the wares. The term "liverie pott" occurs here and in many another inventory of the period. It refers to the standard of the utensils bought for use throughout the establishment; the livery pot was in short the accepted stock pattern of the household. Most of the entries in the Parker document are of everyday wares, but there are a few of special interest. What, for example, was a "hance" pot with a swinging cover, and in one case with "angells chased on the bellies"? The two weighed 43 oz. and were priced at 5s. 4d. per ounce.

Throughout this section weights and values may well be put into brackets, and among other items in Archbishop Parker's list are: pots with ring ears; a little old pounced pot with one ear (7 oz. at 4s. 10d.); a barrel salt with a cover on; antique heddes (15 oz. at 5s. 2d.); a deep spice plate (7½ oz. at 4s. 8d.); a medicine cup with a cover (6 oz. at 4s. 6d.); twelve maidenhead spoons (13½ oz. at 4s. 8d.); a pair of snuffers (2 oz. at 4s. 8d.); and a "stone pott garnished withe silver esteemed at vj oz. at Vs. = xxxs."

Mr. J. O. Halliwell, in a privately printed account of some "Ancient Inventories of Furniture, Pictures, Tapestry and Plate," covers the years from the Armada down to the reign of Charles the First. Two deal with the effects of "Robert, Earl of Leycester," who died in 1588, and of Lettice, the Countess of that ilk. The Earl's goods were at Kenilworth Castle when the schedule was drawn up directly after his death. The items include 2 basons and 2 ewers (64 oz. each pair), a nest of chalice bowls with a cover (76 oz.), five plain silver jugs with two "eares a peice" (149 oz.), eleven

salts described in detail and a dozen silver spoons (16½ oz.). There is nothing about price, and curiously enough not a single reference to candlesticks, of which there were several dozen "of a serviceable sort" in pewter, besides a goodly number in brass made to hang. On the death of the Countess Lettice, in 1634, another inventory was drawn up and an appreciable addition to the list is noticed. There were then silver candlesticks, "porrengers," "cawdle cups," snuffers, a "cullender," a "tunninge-dishe," a "boylinge pott," two "creame bowles," a "voydinge knife," a bell salt, a great charger, a "garnisht jugge," a pepper box and a perfuming pan. The weights are not set out in detail but 313 oz. are entered as valued at £98 5s., and another parcel weighing 968 oz. stands in the inventory at £263, and a third 454 oz. at £120 4s. 8d. A tundish was the contemporary name for a funnel.

A much more moderate inventory quoted by Halliwell relates to the contents of a house at Cockesden, wherever that may have been. It was drawn up in 1610 by a nameless man on the death of his wife "Frawnces." The record is:—

Of Plate in my little Trunck that is putt
within my great Trunck in the Studdy-Room, and
of boath which the keys be in.

There is a human touch in that title to the list and in a reference to two "guylt boles that weare my father's" and to "fyve good spoones abroade and three other postill spoones . . . all which Frances hath . . . and she lost one of them, half used." There are no weights or values quoted, but among other items we read of a spout pot, a cup for sack, a casting bottle,

which was used for sprinkling perfume, a "tanckard" and a "sylver bole for wyne." Mr. Halliwell's other inventory contains no items of plate; it was originally drawn up in 1626.

Contemporary with the foregoing is a series taken out between 1590 and 1624 in the household of the Fairfaxes whose houses were at Gilling in Yorkshire, and at Walton. At Gilling, in 1594, the gilt plate is put into one account and the white plate in another.

The first list of plate at Gilling was made in 1590, and comprised 42 items, some of which are of special interest. There is a "cullander for orringes" (5 oz.); a spice box and spoon (15 oz.); four silver drinking pots (90 oz.) and a gilt casting bottle (4 oz.). Four years later it was all taken down again and the differences in the descriptions are worth noting. The drinking pots are now "beare potts for the hall" and the colander reappears with the spice box and spoon. There are in addition such items as a nest of bowls, with a cover (45 oz.); a laver for water (22 oz.) and two silver cans (30 oz.). In 1624 stock was taken of the household effects at Walton, where, after entries relating to livery pots and other utilitarian wares, Thomas Stagges, who was in charge of the plate and other goods, records a list of "the plate which stood upon the cupboard in your own chamber." There is something so personal and intimate in this particular entry that it must go down without any curtailment:—

A silver bason and ewer, 2 litle silver cruetes,
2 silver cannes parcell gilt, a silver chaffin dish,
a plaine litle silver bowle, a dozain silver plaites,
a plaine silver can, a plaine silver bottle, 2 gilt
casting bottles, a silver pott with 2 cares, a silver

candlestick, six silver sawcers, one great spown and two lesse spownes for preserving with, five spownes which were kept for the children, 2 large porringers of silver. Two lesse silver porringers, a litle silver boat, a sugar box of silver, a litle childes possnet of silver with three feet.

It is not difficult to draw a mental picture of the Fairfax family at dinner from the materials set out in silver on the cupboard, while further evidence of their substance and the orderliness of the domestic arrangements may be found in the single entry—"a silver mortar and pestell 43 oz. 22 dwt."

One other record of this period and we may pass on to the Restoration. In 1614 there died Henry Howard, K.G., Earl of Northampton, and immediately afterwards an inventory of his effects was made. These were at Northampton House and "att Grenewiche," and it is significant that there was no silver at the latter, from which it is a fair inference that when the family moved from town to country, the servants carried with them sufficient of the plate to serve the needs of the household.

From the schedules, of which there are two, we select as of special interest the following in gilt:—

One pair of liverie potts, damasked (220 oz.) ; one pair guilte stoopes (101 oz.) ; 2 guilte candlesticks (106 oz.) ; four fruit dishes (39 oz.) ; a pair of flaggons snaile fashion (68 oz.) ; 3 little trencher saltes (14½ oz.) ; 15 spoones (30¼ oz.) ; 12 trencher plates (108 oz.) ; 1 pillar salt (48¼ oz.) ; one bason and ewer (140 oz.) ; 1 standing cup and cover (40 oz.) ; 1 shippe bason and ewer (82½ oz.), and so on, in all no less than 3302¾ oz. of gilt plate, all

of which was sold to "Mr. Hooker and Mr. Havers, goldsmiths," at the very moderate price of six shillings per ounce. There was also 2820 oz. of white plate and silver which was sold to the Lord Treasurer at five shillings per ounce. This parcel comprised among many other items a warming pan (71 oz.), a ball (20 oz.), a "tanckarde pot" (23 oz.) and a lamp (102 oz.). There was one private purchase, for we read that—

A standishe of silver with a cover made scallop-wise with a little neckhorne was sold unto Mr. Binge at Vs. the ounce, containing 33 ounces which amounteth unto viii li. Vs.

There is a reference in this inventory to a "Norenburgh cup and cover," and the German town occurs again in connection with andirons and other metal wares for which it would appear to have been famous.

Letting half a century elapse, we may visit next the house of Mr. Samuel Pepys, a promising young administrator of the Restoration. He had a nice sense of the appropriate in his domestic surroundings, and long before he could afford silver, he showed his appreciation of it by recording that on a journey into Cambridgeshire, he stopped at Audley End where he took a draft of their drink in a brown bowl tipt with silver . . . at the bottom was a picture of the Virgin with the Child in her arms, done in silver, and one suspects that the diarist coveted that bowl. Later in the same year, 1660, there is a reference to a visit to Backwell's the goldsmith, to buy "£100 worth of plate for my Lord to Secretary Nicholas," which, when it came to be delivered, was accompanied by Pepys' "own picke of plate, being a state dish and cup in chased work for Mr. Coventry,

cost me above £19." The diarist was never above giving or receiving a consideration for a favour. At this time his own possessions in the shape of silver ran chiefly to silver buttons. His turn to receive came afterwards, but Mr. Coventry was presented also about this time with a "couple of flaggons" by Commissioner Pett, and Pepys, when he heard of the transaction, was "put upon doing the same, too, . . . and chose a payre of candlesticks to be made ready for me at Alderman Backwell's." Three days later they were finished, but in the end Pepys "took a brave state plate and cupp in lieu of the candlesticks."

Early in the following year Pepys acted as purchasing go-between in a little exchange of presents between the King and the Earl of Sandwich, "which it seems is usual at this time of the year." The king's gift was to be up to 30 oz. of silver, and Pepys was sent to choose the piece. His selection was "a gilt tankard weighing 31 ounces and a half . . . so I paid 12s. for the ounce and a half over what he is to have." Not many days after this commission William Hever, a fellow clerk at the Admiralty, called at Pepys' house and reported that he had "presented my piece of plate to Mr. Coventry, who takes it very kindly, and sends me a very kind letter and the plate back again; of which my heart is very glad." It is not unlikely that this was the beginning of the plate chest in the house in Axe Yard.

The next reference is to Stevens, a silversmith who had received orders to clean some plate on the occasion of a dinner given to Sir William Batten and others, a dinner which cost the diarist five pounds and of which

On May 29th, 1661, we find Pepys setting out to Walthamstow with six spoons and a porringer of silver in his pocket, to give away as a christening present. In July of the same year he recorded this :—

My wife in bed tells me of our being robbed of our silver tankard, which vexed me all day for the negligence of my people to leave the door open. And he adds at the end of the entry “ my man Will hath lost his clock with my tankard, at which I am very glad.” This loss seems to have suggested a practical joke on Sir W. Pen, whose own silver tankard was removed by Sir W. Batten, who told Pepys to write a counterfeit letter purporting to come from the thief. We are not told how the tankard was restored, but Pen paid thirty shillings to the jokers who went to the “ Dolphin ” for drinks, for which they paid out of the reward. Pen was enlightened afterwards and “ did take our jest of the tankard very ill.”

A vivid little picture of a visit to the Assay Office appears in the diary for May 19th, 1663, where Pepys and some friends :

saw the manner of assaying of gold and silver, and how silver melted down with gold do part, [upon] just being put into aqua-fortis, the silver turning into water, and the gold lying whole, in the very form it was put in, mixed of gold and silver, which is a miracle ; and to see no silver at all, but turned into water, which they can bring again into itself out of the water.

Pepys, in 1664, had reached a position which made it worth the while of other people to solicit his favours. In February of that year we find that,

Mr. Falconer come and visited my wife and

brought her a present—a silver state-cup and cover, value about three or £4 for the courtesy I did him the other day.

The state-cup did not quite satisfy the young couple. Pepys took it the following day to Alderman Backwell's and changed it for a "fair tankard." The transaction was adjusted on the basis of 5s. 7d. per ounce. A few months later Pepys records the fact that he is worth a thousand pounds "besides the rich present of two silver and gilt flaggons which Mr. Gauden did give me the other day." Dennis Gauden was victualler to the navy and was afterwards knighted. Mrs. Pepys was not at home when this gift arrived and when she returned her husband showed her the vessels "to her great admiration and joy" and he adds "indeed [they] are so noble that I can hardly think they are yet mine."

The getting of some silver is apt to beget the desire for more, and we read next of a dozen silver salts acquired by purchase against a dinner given to a party of relatives who "eyed mightily my great cupboard of plate." It was typical of the recipient that he took the two flaggons to his silversmith to have them weighed and found that they were 212 oz. 27 dwt., "which is about £50, at 5s. per oz.; and then they judge the fashion to be worth about 5s. per oz. more; nay, some say 10s. an ounce the fashion." In view of the present high prices they are now realising, it is worth noticing that on the day following Pepys bought two silver tumblers. The next entry about silver relates to the gift of one Mr. Lever of a "pair of candlesticks, very pretty ones," not on this occasion for services rendered, for of Lever he wrote:—

The first man that ever presented me, to whom I have not only done little service, but apparently did him the greatest disservice in his business of accounts, as Purser-Generall, of any man at the board.

Possibly this gift was intended to cover up some delinquency. About this time Pepys was dealing with a Mr. Foley, an ironmonger, from whom he obtained an iron chest, which, when he got it home, he could not open.

On December 30th of this year Pepys paid his outstanding debts, the accounts including £22 18s. for spoons, forks, and a sugar box. In March, 1665, Mr. Harris, the sailmaker to the navy, sent "a noble present of two large silver candlesticks and snuffers, and a slice to keep them upon, which indeed is very handsome." The term "slice" as descriptive of a small tray, is worth noting. About this time Pepys transferred his custom from Stevens to Colvill, "my little new goldsmith whose wife, indeed, is one of the prettiest, modest black women that ever I saw. I paid for a dozen of silver salts £6 14s. 6d."

In the following year (1666) the diarist and his wife overhauled their plate chest, and picked out £40 worth, which he changed for more useful pieces which "set off my cupboard very nobly." These additions include a drudger and chafing dishes. This was the year of the Great Fire, and entries of greater import than purchases fill the diary. There is a reference in April of a visit to Viner's and an order for a dozen silver plates and nothing after of interest in this place until September 3rd, when Pepys had to shift his household effects from his house in London to that of his friend,

Sir W. Rider, at Bethnal Green. On December 13th one Captain Cocke honoured a long-standing promise of a present of plate and Pepys went again to Viner's—on this occasion described as Sir R. Viner—where he ordered “twelve plates more and something else I have to choose.” Next day

Home, where I find Foundes his present, of a fair pair of candlesticks, and a half a dozen plates, which cost him full £50, and is a very pretty present.

When Pepys balanced his accounts at the end of the year, he found to his discontent that his income was £573 less than the year before—£2,987 against £3,560, but in spite of increased expenditure, he was worth £1,800 more than on the last occasion of striking a balance, and had accumulated in money £6,200 and then right at the end of this final entry this:—

One thing I reckon remarkable in my own condition is, that I am come to abound in good plate, so as at all entertainments to be served wholly with silver plates, having two dozen and a half.

There are fewer entries in the diary after this year, but in 1667 there is a record of £15 15s. for a silver stand dish and for more personal use, a “silver snuffe dish.” He also paid £10 14s. for a christening bowl, “for my wife to give the parson’s child, to which the other day she was god mother.” The last reference to silver is in some respects the most notable of all the entries. It occurs on January 1st, 1669:—

Presented from Captain Beckford, with a noble silver warming pan, which I am doubtful whether to take or no.

The silver warming pan is indeed a rare piece, and one which is only occasionally seen even in exhibitions of plate. At the Mansion House in June, 1911, a fine example was shown at an exhibition of civic plate. According to a report which appeared at the time this pan had belonged to Sarah, the first Duchess of Marlborough. It was of the regulation size and shape, but the lid was divided into twelve sections with a rose centre, all finely perforated. This lid was protected by a stout crossed silver wire, which cleared the cover by a full three-eighths of an inch. The handle was turned rope fashion and finished a black japan! It did not belong to a city company as did most of the exhibits, but to Earl Beauchamp.

From the foregoing fairly exhaustive examination of the immortal diary, it is possible to form a good notion of the place that silver occupied in the homes of the middle classes at the end of the seventeenth century, and the story of Pepys' acquisitiveness explains in some degree how it is that so much has been saved from his generation, and the three next following, for collectors in our own day. It is to be regretted that none of the diarist's plate has been preserved for the Library and Museum to his memory at Magdalene College, Cambridge.

While this book was in process of writing we came across an old dictionary of terms used in the building trades in which there is a description of a buttery:—

In Noble-men's and Gentle-men's Houses, 'tis the Room, belonging to the Butler, in which he disposes all his Utensils, belonging to his Office as . . . Pots, Glasses, Tankards, Monteth, Cistern, Cruets, Salvers, Pepper-Boxes, Sugar-Box,

Mustard-pot, Spoons, Knives, Forks . . . and other Necessaries appertaining.

Thus one T. N. Philomath in "The City and Country Purchaser," which was published in London in the year 1703. It is only a glimpse, but is none the less illuminating.

A curious source of information from the next century has been discovered in the official accounts of proceedings at the Old Bailey, known as "The King's Commissioners of the Peace Oyer and Terminer, and Gaol Delivery for the City of London; and also the Gaol Delivery for the county of Middlesex," in short, the assizes. Thus we read that at the sessions in January, 1755: —

Solomon Gabriel, for that he on the 9th day of December . . . the dwelling house of Benjamin Mendez Decosta did break and enter and steal one silver lamp value £6, five silver candlesticks value £16, two other candlesticks, thirty-five silver table knives, thirty-six silver handle forks, one silver teapot, eighteen silver tea spoons, one silver tea strainer, one silver milk pot, three silver waiters, two silver salts, one silver pepper box . . .

There was other property missing, and one "Sampson Levi Gent" in the dwelling house of the said Decosta was supposed to have been the owner. The indictment appears to have been incorrectly drawn, for when the case came on a principal witness was Sampson Levi Gant, the servant of Decosta, who added several items to the list of silver that had been stolen, namely, "two silver salt shovels, two silver tea candlesticks, with nozzles of pewter, and one large silver soup

ladle." Regarding the lamp, witness explained that it was "a silver sabbath lamp, which we light up on Friday night ; there are seven pipes in it to burn." He further stated that his master's name, "with the weight, was engraved on all the silver." This last is interesting and raises the question, How general was the practice of engraving the weight on pieces? The jug illustrated on p. 190 is similarly marked, but comparatively few examples are known to the author. Gabriel got off on this charge, but some one has added in writing at the end of the report the laconic comment, "He was hanged, 7 years later."

A charge preferred at the April Sessions is even more valuable because specific prices are mentioned :—

James Finn . . . with breaking and entering the house of Job Tripp and stealing out thence seven silver spoons value £4, five pairs of silver tea tongs, value 20s., nine silver salt shovels, value 12s., twenty-four silver tea spoons, value 40s. Tripp was a goldsmith and in evidence stated that the goods were stolen from his shop between closing at night and going down in the following morning. It is a fair inference that the prices are those ruling for new goods. At the same session one, Anne Moore, was charged with stealing from a house in White Horse Alley, Cow Cross, a great deal of household goods, among other articles being "six silver tea spoons, one pair of silver tea tongs, one silver tea strainer . . . two glass candlesticks," some of which stuff was traced to the pawnbrokers. These little side lights on the seamy side of London in the eighteenth century, throw also illumination on the social and domestic life of the metropolis.

At the September Session, Samuel Depple, or Debble, was convicted and sentenced to death for entering the house of one, Robert Willes, an apothecary, in Brook Street, Holborn, from which he stole, among other things, "one silver half-pint mug value 40s., one silver waiter, 50s., one pair silver salts, five silver table spoons, two silver tea spoons, one silver marrow spoon, two silver pepper boxes and a silver saucepan." Here we have a fair inventory of the silver that a prosperous tradesman had in his house, for we may surmise Samuel Depple did not leave any pieces behind him. From various other charges extending over several later sessions the following priced articles are collated :—

A pint silver mug 50s. A silver saucepan 15s.

A pint silver mug 18s. A silver cream pot 20s.

A silver tankard 6*l*. Another tankard 7*l*. A third tankard 39s. A silver spoon 10s.

Wapping does not strike us in these days as being a desirable place of residence, but at the February Sessions in 1756, two men were charged with breaking into the house of Thomas Cotton, Gent., who had also a London residence in Red Lion Street. Their booty included a silver coffee pot value *£*5, two silver candlesticks value *£*8, three silver salvers value *£*5, along with a considerable quantity of mixed silver. There is a reference in this report to a silver punch bowl, and to a tea chest with three canisters in it. A final schedule of values from this source is as follows :—

A silver pint mug *£*3. Two silver salts 14s.,

A silver castor 5s. Seven silver tea spoons 7s.,

A pair of silver tea tongs 3s.

This last charge was drawn up in 1757 and the

prices quoted are worth comparing with present-day values mentioned elsewhere in this volume.

Another source from which a good deal of pertinent information can be collected if one exercises a little imagination is the household account book. These are usually in manuscript and are not easy to obtain, but when one does come in a collector's way, it should be studied and if possible, notes made for reference later. What follows is the outcome of such a practice. Between the years 1726 and 1736 there was residing in Dover Street, London, W., the Hon. Mrs. Knight, who must have been a methodical woman, for she left behind her a book of household accounts which are all the more valuable because they cover a period when her house was being "repaired and beautified and partly refurnished." Among other tradesmen with whom she did business was one Mr. John Browne, who may have been a silversmith, but appears not to have been above handling other wares. A coffee pot in these accounts entered as 30 oz. 5 dwt. at 7s. 6d., £11 6s. 10d., must have been silver, but a tea-kettle lamp and stand, polished, at 5s. 6d., was obviously of some less expensive metal, while "twelve knives and twelve forks, London blades, 12s." proves that cutlery formed part of Mr. John Browne's stock-in-trade, as also did five blacklead pencils, travelling trunks, china cups and brushes. By comparison with the price per ounce of the coffee pot, 5s. 3d. per ounce credited for the hilt of a sword is worth noticing, as also is its weight which was 5 oz. 13 dwt.

The entries in John Browne's accounts were sometimes set forth in such a way as to afford an idea of the

relative cost of the metal and the labour charge for making :---

	£	s.	d.
One stand dish, 41 oz. 4 dwt. at 8s.	16	9	4
One coffee pot, 30 oz. 5 dwt. at 7s. 6d.	11	6	10
One polished soup dish with ornaments, 90 oz. at 6s.	27	0	0
The making at 2s. 6d. per oz.	11	5	0
One polished water jug, 23 oz. 13 dwt.	7	3	7
The making	1	10	8
Two saucepans and covers	13	8	6
The making	3	18	0
One hand candlestick	8	15	11

There is one entry of £26 for a gold snuff-box and a credit against the amount of old gold at 3s. 6d. per oz. and of 4 oz. 6 dwt. of scrap silver at 1s. per oz.

Throughout the first half of the eighteenth century there was still a sharp demarcation between the table garniture of the "quality" and that of even the moderately well-to-do. It was silver or pewter, although some of the users of the base metal managed to possess themselves of a few pieces of plate with which to adorn their tables. The time was ripe for a change and for fresh opportunities of spending the increased wealth which was circulating in an ever-widening circle. In 1743 the Sheffield manufacturer already mentioned, Thomas Boulsover, discovered, accidentally according to one account, that close plated metal, of which more anon, could be elongated and reduced in thickness by rolling. What was more significant, he found that the superimposed metals,

silver and copper, did not split apart in the passage of the plate through the rolls. Boulsover made some experiments and eventually perfected a method of producing a sheet of silver, welded by fusion to a plate of copper. Sixty years later his successors went one better and rolled the copper with silver on both sides. The way the job was done and how the product was utilised is fully described in Chapter IV.

Out of this invention, which was fully developed by Joseph Hancock, an assistant of Boulsover, there grew up an entirely new industry, which provided the middle class with wares that were far in advance of pewter in the matter of durability, and comparable with silver in beauty, style and finish. Sheffield plate was made in large quantities for more than a hundred years, not only in the city where it was invented, but extensively in Birmingham, where Mathew Boulton, among others, took up its manufacture, and in London and Nottingham.

In 1840 plating a base metal, usually an alloy of nickel, by electro-deposition was discovered by a Doctor Wright and the process was the subject of a patent secured by the Elkingtons of Birmingham. Before many years had elapsed, the old industry had been beaten by its rival on the score of cost of production. It is a happy circumstance that towards the end of the eighteenth century, when the trade had assumed large proportions, the manufacturers began to publish trade catalogues, partly to develop their business with continental distributors of the wares they manufactured. At the Victoria and Albert Museum at South Kensington six of these catalogues have been preserved, and can be consulted by the

curious. They are well worth the careful study of those collectors who specialise in Sheffield plate and only less so by those who care more for old silver, for it seems certain the two classes of manufacturers watched each other's novelties with a keen scent for possible business by imitating new notions.

The catalogues belong to what is known as the later period of Old Sheffield Plate, and one at least has been identified by Mr. Bradbury, for several of the illustrations are marked "R. C. & Co.," the initials of Robert Cadman & Co., who began to make Sheffield Plate in 1785. Mr. Bradbury dates this catalogue about ten years later. The descriptive notes in this catalogue have been written in ink and point to a trade with continental buyers. The plates, seventy in number, measure 10 in. by 16 $\frac{1}{4}$. Rather smaller is a similar list which bears on the inside cover the legend "H fil & B. Rebais 25 p %." Here is evidence that the almost universal custom in the metal trades, of doing business on the basis of list prices subject to a trade discount, was adopted by the then comparatively new industry. Yet a third volume, which Mr. Bradbury attributes to Parsons & Co. of Sheffield, bears an endorsement "Jn Greene Escompte 30 p %." A further catalogue in this group, which is of the scrap-book order, proves that the trade discount occasionally went to 32 $\frac{1}{2}$ %. As far as we have been able to trace, the silversmiths, of the period of which we are writing here, did not issue catalogues. The fact is significant, but it is easy to understand; the silversmiths of London were craftsmen first and business men from necessity, but the maker of Sheffield plate was a business man, whose object was to make money by directing labour and

marketing its products. His chance of making adequate profits depended upon repetition of patterns, large-scale production, and the going out to seek the world's markets. We shall see how closely he watched and copied the older school represented by the silver-smiths, but at the same time it cannot be denied that he showed plenty of originality and had a sound appreciation of the adaptability of his media to the increasing requirements of his age.

This chapter has exceeded the prescribed length, and the sources are by no means exhausted. Sufficient, however, has been selected from the mass of data available, to show how interesting the pursuit of information on one's hobby can be made. Our own method of collecting it has also been explained, and enough finger posts have been put up to show the paths along which further knowledge on the subject may be gathered.

CHAPTER III

MARKS ON OLD METAL WARES

IF the novice will make, or can find, an opportunity of examining a lot of silver, old or new, he will find somewhere on nearly every piece certain marks, which may be as few as three or as many as six. The majority of pieces carry four or five according to the period in which the assay was made. Approximately those marks will fix the date when any article was made, and afford considerable evidence of other circumstances attending its manufacture.

The small spoon illustrated below in Fig. 1 is a

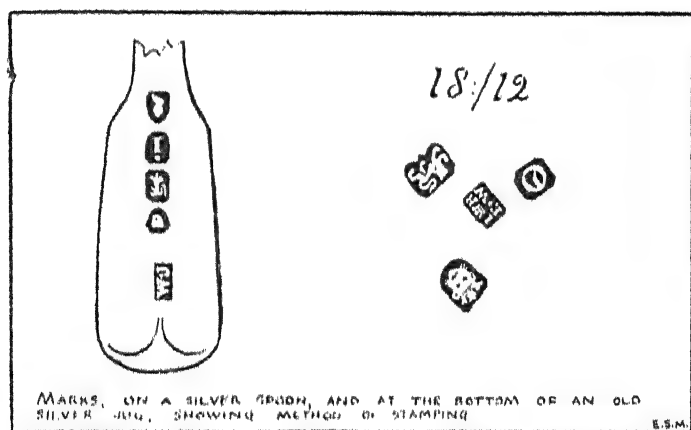


Fig. 1.—How Old Silver is Marked.

simple but quite adequate example of what may be expected in a parcel such as we have in mind, and it will serve admirably to present the whole problem and the method of finding a solution.

This particular example was made in London in 1824, by a silversmith whose initials were W.J., whose full name, however, we have not been able to trace even in Jackson. It is of sterling silver and duty was paid upon the metal from which it was produced. "How," we shall be asked, "can you tell so much about an article of which you have no written record?"

LONDON DATE MARK LETTERS ELIZABETH TO WILLIAM III						
1558	1578	1598	1618	1638	1658	1678
Ⓐ	A	Λ	α	Ⓐ	Ⓐ	Ⓐ
Ⓝ	V	V	ν	8	Ⓐ	†
1577	1597	1617	1637	1657	1677	1696
THE † USED FROM MAY 29 1696 TO MARCH 27 1697 R.S.M.						

Fig. 2.—The Early Date Marks.

In this wise. The mark nearest the bowl is that of the Sovereign's head, and it may be called the fifth mark on silver. It was stamped on all silver of more than 5 dwt. weight made between the year 1784 and 1890. Duty was paid on both gold and silver at rates which were varied according to the requirements of the governments of the day. Between the years mentioned gold paid from 8s. to 17s. per oz., and silver from 6d. to 1s. 6d. It follows that our spoon was made and assayed later than May 30th, 1784, and before 1890. The direction of the profile helps us to determine the date a little more closely, as we shall presently find.

The next mark is a small Roman i. That is what is known as the date mark, but a reference to the tables on pp. 69 and 70 will not settle the year, because that particular letter was used in 1784 and again in 1824. The direction of the face will help us here,

LONDON HALL MARKS

1300 - 1919

LONDON DATE MARKS

1697 - 1715




































STANDARD		DATE MARK	DATE MARK	1697	1701	1706	1711
		1784 1784 	70 1738				
1300-1697	1544-1697	1786 1824					
			1739 1755				
1697 TO 1739		1821 TO 1895					
			1756 1879				
1721 TO 1821		1831 TO 1850					
			1876 1898				
1822 TO 1919		1851 TO 1900					
FOREIGN SILVER ASSAYED IN THIS COUNTRY HAS BEEN MARKED SINCE 1876 WITH (F) IN AN OVAL.			1896 1919				
THE  USED FROM MARCH 27TH TO MAY 29TH 1697				THE  USED FROM MAY TO MAY 1697 - 1698			
				E.S.M.			

Fig. 3. -Hall Marks, and Marks of the Higher Standard Period.

because in 1784 and 1785 George the Third had his head turned toward Ireland, that is toward the left. From 1786 right down to the Victorian era, George and his sons kept an eye on France and the continent, that is the head was turned to the right. Further proof that this deduction is a sound one is afforded by the fact that for the two years first named the mark was an intaglio, it was cut into the silver—incused is

the technical term. From 1786 on the mark was made with a stamp which gave the impression of being embossed or raised.

The third mark is the sterling or quality mark, and it is particularly interesting to note that on this spoon, the lion was struck upside down, in relation to the maker's initials. The lion passant, as it is termed, is only struck on silver which on assay it proved to be of standard quality. The fourth mark is the Hall Mark - a leopard's head - and it indicates that the spoon was made, or at any rate assayed, in London. The leopard's head has been the mark of the Worshipful Company of Goldsmiths from the fourteenth century down to the present day, with the single break mentioned on a preceding page. It is to be noticed that the leopard is uncrowned, and that is additional proof that the date is 1824, because prior to 1823 a crown adorned the brow of this heraldic "beastie." The final mark, which is the only one placed on the piece by the maker of it, is the one which marks the spoon with individuality. The maker's mark is of some importance, because if it can be shown that this or that piece of silver is the mark of a well-known craftsman, its value, in the eyes of collectors, is correspondingly enhanced.

We may now consider a little more fully the marks which have been briefly explained in the foregoing paragraphs. We will take first the hall or office mark, which fixes the place of assay and by inference the town, where the piece was made. The leopard's head is the premier mark on old silver and is usually found in association with the lion passant. As the study of old silver grows, our knowledge tends to establish, beyond contradiction, the claim that more than 90

per cent. of the old silver in the United Kingdom, that is marked at all, has passed the test imposed by the Worshipful Company of Goldsmiths. The origin of the mark is lost, but it has been used admittedly since the end of the fourteenth century when it was spoken of "as of ancient use" and there is some evidence for

LONDON DATE MARKS

1716 - 1735

1716	1721	1726	1731
1720	1725	1730	1735

LONDON DATE MARKS

1736 - 1755

1736	1741	1746	1751
1740	1745	1750	1755

Fig. 4.—George I and George II Period.

believing that it was struck as early as the twelfth century. Every complete piece bears it; but such vessels as tankards with hinged lids, are made with a full set of marks on the body, and only the lion passant and the maker's initials on the hinged part. That is not an inevitable rule, but it is sufficiently frequent as to afford assurance of genuineness if the marks are similar on both parts.

Except for a period of twenty-three years, from 1697 to 1720, the leopard's head has been continuously used, but it has been altered in detail, and a reference to the chart on p. 65 will show the differences that were made from time to time. While apparently small, these variations are worth close study, and a thorough knowledge of them will help a collector to correct his estimate of this or that example. A form of fraud, happily one which has been practised only occasionally, is the cutting away of a comparatively late mark and the insertion of marks from an older piece of small value. The object of that sort of substitution is to enhance the price of an article of bigger size, or of some coveted pattern or design if genuinely old. Detection of such fraud is not easy as those who practice it are usually clever rogues, but like other clever rogues they are apt to trip over trifles and sometimes they give themselves away by a combination of inappropriate marks.

The leopard's head was crowned from the period of "ancient use" down to 1696, when it gave way to the figure of Britannia in the circumstances explained in Chapter I. On its restoration to silver in 1721, the crown reappears, and its use was continued down to 1820. From the year following to 1835 the uncrowned leopard was whiskered, but from 1836 to 1875 the face was bare. The whiskers were reintroduced in 1876 and are still a feature. The shield or escutcheon in which the head is struck has also been varied on several occasions but not too much importance need be attached to the shape, because the outline has frequently suffered from careless handling of the tool.

The marks on old London silver are given in .

series of charts arranged for ready reference and sufficiently long to cover the period with which we are chiefly concerned and an ample margin to cover Tudor and Jacobean silver at one end and the most modern stuff at the other.

LONDON DATE MARKS

1756 - 1775

LONDON DATE MARKS

1776 - 1795









































1756	1761	1766	1771	1776	1781	1786	1791
							
							
							
							
							
1760	1765	1770	1775	1780	1785	1790	1795

Fig. 5.—George II and George III Period.

The date mark constitutes the factor which narrows an inquiry into the age of old silver down to the year in which it was assayed. Time was when this mark was regarded as part of the "Mystery" of the Worshipful Company of Goldsmiths. Nominally, its purpose was regarded a trade secret, but research, begun in 1853 by the late Mr. Octavius Morgan, has broken down all that sort of thing and the meaning of the date mark is now common knowledge. Quite appropriately on St. Dunstan's Day (May 19th), but after

1660, on May 30th of each year, a new punch was, and still is, brought into use, and for twelve months following every piece assayed bears one letter of the alphabet. As far as London goes the cycle is always twenty letters beginning with A and ending at U, the letter J being omitted. The confusion which might arise from repeating a cycle too frequently is obviated by changing the style of the letters from cycle to cycle, and further

LONDON DATE MARKS

1796 - 1815

LONDON DATE MARKS

1816 - 1835

1796	1801	1806	1811	1816	1821	1826	1831
(A)	(F)	(L)	(Q)	(a)	(f)	(l)	(q)
(B)	(G)	(M)	(R)	(b)	(g)	(m)	(r)
(C)	(H)	(N)	(S)	(c)	(h)	(n)	(s)
(D)	(I)	(O)	(T)	(d)	(i)	(o)	(t)
(E)	(K)	(P)	(U)	(e)	(k)	(p)	(u)
1800	1805	1810	1815	1820	1825	1830	1835

Fig. 6. George III - William IV Period

distinction is secured by modifying the shape of the shield by which the letter is surrounded. In very old silver further difference was marked by letting the shield follow the contour of the letter.

This use of a letter to indicate the date has prevailed since the reign of Edward the Fourth, and the changes have been rung on Blackletter, Roman,

Lombardic, Italics and Court, the two first named as capitals alternating with what the compositors call "lower case." Of all the founts, that known as "Court" is most puzzling. It was used from 1638 to 1657 and again in a slightly modified style from 1697 (for two months only, March to May) to 1715.

LONDON DATE MARKS

1836 - 1855

LONDON DATE MARKS

1856 - 1875

1836	1841	1846	1851	1856	1861	1866	1871
A	F	L	Q	a	e	l	q
B	G	M	R	b	g	m	r
C	H	N	S	c	h	n	s
D	I	O	T	d	i	o	t
E	K	P	U	e	k	p	u
1840	1845	1850	1855	1860	1865	1870	1875

Fig. 7.—William IV—Victoria Period.

Those were the years when the manufacture of Higher Standard silver was compulsory. The "Court" alphabet was of purely arbitrary form and some of the characters present difficulties to the amateur collector. The date mark has been subject to a number of minor irregularities, but on the whole the sequences have been observed and the custom affords a straightforward method of identification. The provincial offices have followed a similar system, but not quite the same

method. Each has its own peculiarities which are explained below and illustrated elsewhere.

There remains the most interesting mark of all, the one that was put on first, and the one that stamps a piece with some semblance of individuality. Before the Assay Office would mark approved wares the

LONDON DATE MARKS
1876 - 1895

1876	1881	1886	1891
1880	1885	1890	1895

LONDON DATE MARKS
1896 - 1915

1896	1901	1906	1911
1900	1905	1910	1915

Fig. 8. Victoria - George V Period

maker was required to stamp each piece submitted for proof, with his personal mark. Early silver, so marked, bore the initial of the maker or some device or symbol which in a way was his trade mark. In 1697, however, it was required by law that a maker's mark should be the first two letters of his surname, but that regulation was repealed in 1722 and the initials of the silversmith, or the partners in a firm, have since served.

The elucidation of these clipped surnames and initials has been the subject of prolonged and painstaking research. Lists of varying length have been compiled for reference by a number of experts, but by far the most comprehensive is that of Sir C. J. Jackson. Finally, it seems desirable to explain that the position of the marks has no particular significance. The maker's mark was put on first, and quite commonly he placed it where it was most convenient to himself. The marks of the Assay Office would afterwards be placed in juxtaposition. Flatware is usually marked on the back of the handle, but old silver spoons were sometimes punched in, or behind, the bowl. Sometimes the bottom of the piece is utilised, but quite frequently vessels for the reception of liquid are found marked round the rim or against the handles. The old custom of stamping each mark with a separate punch is not now universally observed, and the assay marks may be all cut in one punch.

The right of assay has been held in the past by several towns, and the prerogative is still so exercised by six cities. The following is a list of the principal offices :

York	.	.	.	from 1411	to 1856
Exeter	.	.	.	„ 1701	„ 1883
Newcastle	.	.	„	1248	„ 1886
Chester	.	.	„	1687	„ Date
Edinburgh	.	.	„	1485	„ „
Glasgow	.	.	„	1536	„ „
Dublin	.	.	„	1637	„ „
Birmingham	.	.	„	1773	„ „
Sheffield	.	.	„	1773	„ „

YORK MARKS			EXETER MARKS			NEWCASTLE MARKS		
STANDARD			STANDARD			STANDARD		
							AFTER 1702 LONDON MARKS	
CLOSED IN 1856			CLOSED IN 1832			CLOSED IN 1886		
DATE MARK LETTERS			DATE MARK LETTERS			DATE MARK LETTERS		
1701	IRREGULAR AND NOT COMPLETELY KNOWN.	1786	1701	ROMAN CAPS A - Z No J SHIELDS VARY	1724	1702	IRREGULAR AND NOT COMPLETELY KNOWN.	1720
			1725	ROMAN SMALL a - z No J SHIELDS VARY	1748	1721	BLACK LETTER a - t No J ONLY T IS ROMAN	1739
			1749	ROMAN CAPS A - Z No J	1772	1740	ROMAN CAPS A - T No J	1758
			1773	ROMAN A - Z 1773 - 1788 No J SHIELDS VARY	1796	1759	SCRIPT CAPS A - Z ROMAN CAPS G - Z No J SHIELDS VARY	1790
			1797	ROMAN CAPS A - U No J	1816	1791	ROMAN CAPS A - Z No J or V	1814
			1817	ROMAN SMALL a - u No J SHIELDS VARY	1836	1815	LONG ROMAN CAPS A - Z No J or V	1838
			1837	BLACK LETTER CAPS A - U No J	1856	1839	ROMAN CAPS A - Z No V	1863
1787	ROMAN SMALL a - k No j SHIELDS VARY	1790	1797	ROMAN CAPS A - U No J	1816	1839	ROMAN CAPS A - Z No V	1863
1797	ROMAN CAPS L - Z SHIELDS VARY	1811	1817	ROMAN CAPS A - U No J	1816	1839	ROMAN CAPS A - Z No V	1863
1812	BLACK LETTER SMALL a - z No j	1836	1817	ROMAN SMALL a - u No J SHIELDS VARY	1836	1839	ROMAN CAPS A - Z No V	1863
1837	ROMAN CAPS A - V No J SHIELDS VARY	1856	1837	BLACK LETTER CAPS A - U No J	1856	1839	ROMAN CAPS A - Z No V	1863
			1857	ROMAN CAPS A - U No J	1876	1839	ROMAN CAPS A - Z No V	1863
			1877	ROMAN CAPS A - F	1882	1864	ROMAN SMALL a - u No J	1883

THE HIGHER STANDARD (BRITANNIA STERLING) WAS USED FROM 1701 TO 1720

THE HIGHER STANDARD (BRITANNIA STERLING) WAS USED FROM 1701 TO 1720

Fig. 9.—Marks of the Closed Provincial Offices.

Silver bearing the marks of the three closed offices enumerated above occurs fairly frequently in sale rooms, the Exeter pieces being on the whole the most plentiful. On the facing page the distinguishing marks of these three offices are set out in a convenient form for reference, with the date marks in the succeeding cycles indicated by the first and last letters against the first and last year.

Of the six offices still open in the provinces, that at Chester has exercised the function of assaying longest in England. Chester's charter dates from 1573, but that recognises an existing right which possibly dated from as early as 1423. From 1687 to 1701 the office mark was the three sheaves with the dagger between the two at the top of the shield. From 1701 to 1778 the town mark was three demi-lions and one sheaf on the dexter side and a half sheaf in the base. From the last named year down to the present time the older mark shown on p. 76 has been used. During the Higher Standard period the Chester office suffered temporary eclipse, but it was re-established in 1701, and we have made that the starting point for our date cycles. The lion passant has been the sterling mark of Chester silver, but between the years 1719 and 1838 the leopard's head was struck crowned until 1823, and then uncrowned until 1838, when its use was abandoned. While it lasted Chester silver bore no fewer than six distinctive marks, after the duty was levied. The duty mark was also struck on the silver over the period when the tax was imposed.

The Edinburgh office dates from 1485 and its mark has been throughout the three-towered castle shown
































CHESTER MARKS			EDINBURGH MARKS			GLASGOW MARKS		
STANDARD			STANDARD			STANDARD		
								
1701	1726	1729	1725	1705				
DATE MARK LETTERS			DATE MARK LETTERS			DATE MARK LETTERS		
1701	ROMAN CAPS  No J	1725	1681	BLACK LETTER SMALL  No J For U SHIELDS VARY	1704			
1726	SCRIPT CAPS  No J	1750	1705	ROMAN CAPS  No J SMALL ROMAN Q SHIELDS VARY	1729			
1751	ROMAN CAPS AND SMALL  SHIELDS VARY	1775	1730	SCRIPT CAPS  No J	1754			
1776	ROMAN SMALL  No J	1796	1755	BLACK LETTER CAPS  SEE TEXT	1779			
1797	ROMAN CAPS  No J	1817	1780	ROMAN CAPS  SEE TEXT	1805			
1818	ROMAN CAPS  No J	1838	1806	ROMAN SMALL  No J	1831			
1839	BLACK LETTER CAPS  No J	1863	1832	BLACK LETTER CAPS  No J	1856	1819	ROMAN CAPS 	1844
1864	BLACK LETTER SMALL  No J	1885	1857	BLACK ROM CAPS  No J SHIELDS CHANGES AT J	1881	1845	BLACK LETTER CAPS 	1870
1884	ROMAN CAPS  No J	1900	1882	BLACK LETTER SMALL  No J	1902	1871	BLACK ROMAN CAPS 	1896
1901	SCRIPT CAPS  No J	1919	1903	ROMAN CAPS  No J	1919	1897	SCRIPT CAPS 	1919

Fig. 10.—Marks of the Provincial Offices.

on p. 76. The sterling mark is a thistle, but that is a comparative innovation dating only from 1748. The regular use of the date letter began in 1681 and has been continued to date. It is easy to get astray with the marks on old Edinburgh silver, because prior to 1759 the assay master put his initials on the piece side by side with those of the maker. That practice was abandoned after the introduction of the thistle as the mark of quality. A comprehensive list of names of assay masters will be found in Sir C. J. Jackson's "English Goldsmiths and their Marks." His admirable list of marked examples shows that before 1681 the marks were those of the Deacons. In that year an assay master was appointed, one John Borthwick (mark, a script *B.*). James Penman filled the post from 1696 to 1706 (mark, a script *P.*). He was succeeded in 1707 by Edward Penman (mark *E.P.*) who held office until 1728 when Archibald Ure (mark *A.U.*) followed for ten years. From 1739 to 1744 the post was temporarily filled first by Douglas Ged (mark *G.E.D.*) and Edward Lothian (mark *E.L.* under a crown). In 1744 Hugh Gordon was appointed assay master and his mark (*H.G.*) was struck on Edinburgh silver down to 1758.

The story of St. Mungo and the tree, the bird, the ball and the fish has provided Glasgow with a coat of arms, and the arms constitute the hall mark of the Assay Office. The device has been varied from time to time and in some of the cycles one or another of the details are not readily discernible. The office was established in 1536, but the lion rampant, the Scottish lion of heraldry, was not used as a mark of sterling quality until 1811, and even then it was optional.

After 1819 it was made compulsory, and in that year the use of a date mark was instituted, the whole alphabet being employed in the usual sequence. It follows that later Glasgow silver is easily identified.

Irish silver has a special attraction for collectors, and approved pieces, with a full set of marks on them, command high prices. Formerly some silver was marked at Cork with a galleon between two towers rising out of the sea, or a dumpy little fort with a flag flying and the word "Sterling." For a long period, however, Dublin has been the sole office entrusted with the assay privileges in Ireland. Her charter dates from 1637 and the office mark from that year to the present time has been a crown over the traditional harp of Erin. The figure of Hibernia has been the sterling mark since 1747. The Dublin goldsmiths, however, were incorporated at a date prior to 1555, for in that year they applied for a charter to replace one that had been accidentally burned.

Something about the circumstances that led to the establishment of assay offices in Birmingham and Sheffield will be found in Chapter I. Both were founded in 1773, at first only for the assaying of silver, and that still applies to Sheffield. Since 1824 Birmingham, which had developed a big trade in jewelry, has also the right to mark gold. The lion passant is the quality mark in both towns, and the hall marks are for Birmingham an anchor, and for Sheffield a crown. The date marks for the former place present no difficulties but the first and second cycles used in Sheffield were quite arbitrary, and from beginning to date the sequences have been characterised by omissions. In

DUBLIN MARKS			BIRMINGHAM MARKS			SHEFFIELD MARKS		
STANDARD			STANDARD			STANDARD		
DATE MARK LETTERS			DATE MARK LETTERS			DATE MARK LETTERS		
1701	IRREGULAR AND INCOMPLETE	1720				1773	BLACK LETTER CAPS E. F. N. R. H. S A. C. D. G. B. I. Y SHIELDS VARY	1785
1721	BLACK LETTER CAPS A - Z No J SEE TEXT	1745				1786	BLACK LETTER CAPS K. T. W. M. L. P U. O. M. Q. Z. X. V SHIELDS VARY	1798
1746	ROMAN CAPS A - Z No J	1770				1799	ROMAN CAPS E. N. H. M. F. G B. A. S. P. K. L SHIELDS VARY	1810
1771	ROMAN CAPS A - Z No J	1795	1773	ROMAN CAPS A - Z	1798	1811	ROMAN CAPS C. D. R. W. O. T X. I. V. Q. Y. Z. U SHIELDS VARY	1823
1796	ROMAN CAPS A - Z No J SEE TEXT	1820	1799	ROMAN SMALL a - z	1824	1824	ROMAN SMALL a - z No I j n o u y SHIELDS VARY	1843
1821	ROMAN CAPS A - Z No J SEE TEXT	1845	1825	BLACK LETTER CAPS a - z No J SHIELDS VARY	1849	1844	ROMAN CAPS A - Z No J or Q	1867
1846	ROMAN SMALL a - z No i Q & Y ARE CAP	1870	1850	ROMAN CAPS A - Z No J SHIELD OVAL AFTER R	1874	1868	ROMAN CAPS A - Z No I	1892
1871	ROMAN CAPS A - Z No J	1895	1875	BLACK LETTER SMALL a - z OVAL TO P No J	1899	1893	BLACK LETTER SMALL a - z	1918
1896	BLACK LETTER CAPS A - Z No J	1921	1900	ROMAN SMALL a - u No J SHIELDS VARY	1919		SOME OF THE SHEFFIELD DATE MARKS HAVE THE CROWN CONJOINED IN ONE STAMP.	E.S.M.

Fig. 11.—Marks of the Provincial Offices.

some years the crown and the date mark are enclosed within a single border - we can hardly call the frame a shield. The change is made yearly in July.

The indefatigable research of Sir C. J. Jackson has brought to light marks which have been traced to a great many other towns, but they are found but rarely on pieces which come the way of collectors. Hull pieces marked with the letter H. in a square frame and three crowns on a shield which suggests an inverted thimble are now and again offered at auctions. A *fleur de lys* marks silver of Lincoln origin, while Norwich, which was one of the very early offices, used a small castle over a lion passant, and/or a crown over a Tudor rose. Aberdeen pieces, marked with A.B.D. in script within a frame with clipped corners, command big prices, and for the rest readers are referred to the bibliographical note on Sir C. J. Jackson's book which will be found in Chapter XI.

MARKS ON OLD SHEFFIELD PLATE

The marks found on Old Sheffield Plate are a stumbling block, at the outset, to collectors of those wares. Really they serve only to fix approximately the date of the piece on which they are found. Thanks to Mr. Frederick Bradbury's kindness, we are able to furnish a more comprehensive chart of devices adopted by both Sheffield and Birmingham manufacturers than has appeared in any popular handbook hitherto published. If the reader will turn to p. 86, he will find in Nos. 1 and 2 two typical marks as they appear on Old Sheffield wares. Nos. 3 to 62 are reproductions of the devices only, and these would always be associated with

the initials or names of the makers of the wares upon which the marks were struck.

The names of the sixty-two firms will be found on pp. 85 to 88 together with the dates when the marks were registered in Sheffield. The list is far from being exhaustive; none of the close plater's names are included, nor has any reference been made to marks for which no registration was secured. As we have pointed out elsewhere there is no more complete guide to this complex matter than Mr. Bradbury's great work, and marks about which there is doubt must in the end be carried to the court of appeal which he has set up. His index to the marks illustrated in his book contains 650 entries and no fewer than 950 references.

The study of marks on Old Sheffield Plate is rendered the more difficult by the fact that there were numerous changes in the partnerships during the period through which the craft flourished. Changes in the ownership of a mark were frequent, for the goodwill in an old mark was then, as it still is, a substantial asset. That remark applies alike to plate, cutlery and tools, and substantial sums have been paid for the right of user, when old businesses are shut down, or lapse from some cause or another. Mr. Bradbury, by way of example, has worked out the story of Daniel Holy's "Churchwarden." The business was established in 1776 and the mark was registered in 1784, by which year the original style of the firm, D. Holy and Co., had become Daniel Holy, Wilkinson and Co. At a later date Holy took another partner, one Parker, and the new firm thereupon registered a ~~pine~~ apple as its mark. After a period of years the

style of the firm was altered again to D. & G. Holy & Co., and although the pine-apple was retained, it became a more luxuriant looking fruit. In the interval, the "Co.," who seems to have been a man named Drabble, set up in business on its own account, and from 1805, the churchwarden pipe is found in conjunction with the name of I. Drabble and Co.

Similarly the "Cross Keys" of John Parsons & Co. have been subjected to change, not only in the matter of proprietorship, but also in the position of the bows and wards. One variation from the original design is shown at No. 28 in the chart. Again the "Cross and Globe" has been used in slightly different forms, at various times by three firms in Sheffield and one in Birmingham. The puzzle afforded by these marks was rendered the harder by the use at times of the additional initials J.B., which was found on flat wares. Mr. Bradbury has elucidated the matter by establishing the identity of John Burdekin, who was employed by one of the firms who registered the cross and globe as a mark. The use of a small separate mark by the workmen began about 1785 and is said to survive still. Mr. Bradbury has traced, and illustrated, about twenty of these separate indications of individual work.

It is to be feared that some of the earliest makers of Old Sheffield Plate were not above trading in their wares with the unwary, as the standard article. They looked like silver and if an unscrupulous mark would serve to pass them off as such, why the maker profited and the victim was none the wiser at the time, or indeed for some years later, for the articles were well. The silversmiths alleged that there was much fraudulent

marking and with a view of checking an abuse, although the report was, we think, exaggerated, the Assay Offices were set up in Sheffield and Birmingham in 1773. There was a clause in the enabling Act which prohibited the striking of any marks or letters on any article "made of metal, plated or covered with silver, or upon any metal vessel or other thing, made to look like silver."

That provision accounts for the fact that much Old Sheffield Plate is not marked at all, for the prohibition lasted eleven years. The restriction was abolished in 1785 by an Act of Parliament which was secured by the efforts of the plate makers in Sheffield, who were not supported on that occasion by their competitors in Birmingham. The Yorkshiremen seem to have stolen a march on the Midlanders for the Act of 1784 enacted that wares plated with silver

made in Sheffield or within one hundred miles thereof, might bear the surname or partnership name of the maker, together with any mark, figure or device at the end of the name, such figure not being an Assay Office device for sterling silver or an imitation thereof.

The device had to be approved and registered by the Guardians of the Sheffield Assay Office, a provision which not unnaturally gave offence to the men of Birmingham, for the 100-mile radius clause made it necessary for them to register out of their own town. Between 1784 and 1824 forty-eight Sheffield firms and eighty Birmingham makers registered, but it is significant that it was not until 1806 that the men of the Midlands accepted the situation, only six registering earlier than that year. In 1824 an effort was made

to rectify what was felt to be an anomaly, but without success. Birmingham from that date began to ignore the regulations, and by the time Queen Victoria succeeded William the Fourth they had fallen into disuse even in Sheffield.

For the benefit of the novice it may be well to describe here something of the method adopted at a later date by the manufacturers of electroplated wares. We have before us a teapot and a silver-plated spoon, the former being by far the earlier piece. It bears the maker's name and the letters E.P.B.M., which signify that the ware is Britannia metal and that it has been electro-plated. The spoon carries four distinct marks: the maker's name, a shield in which is a well-defined device, an oval with the letters E.P.N.S. and a square with the single letter A.

Three of these call for a little explanation. The writer remembers quite well hearing, in his boyhood, that the device in the shield was acquired by purchase from the liquidator of an older business for the sum of £250; the letters in the oval indicate that the spoon is electroplated on nickel silver and the letter A. in the square shows that it is the maker's first quality for that particular pattern. Spoons with a less deposit of silver upon them would be marked B. or C. and some few firms put on so thin a coating that they mark them D. It should also be explained that there is no standard for these marks, and X. & Co.'s B brand might in fact be better than X. & Son's A quality. The letters serve only to indicate the relative quality of the individual maker.

The following is the list of names associated with the devices illustrated on page 86.

dates in brackets are the year when registration was secured.

1. Daniel Holy, Wilkinson & Co., Sheffield. *See also* No. 18. (1784.)
2. Parsons, J., & Co., Sheffield. *See also* No. 28. (1784.)
3. Ashforth, G., & Co., Sheffield. (1784.)
4. Ashley, Birmingham. (1816.)
5. Beldon, Hoyland & Co., Sheffield. (1785.)
6. Beldon, G., Sheffield. (1809.)
7. Best and Wastidge, Sheffield, (1816.)
8. Bingley, W., Birmingham. (1787.)
9. Blagdon, Hodgson & Co., Sheffield. (1821.)
10. Boulton, M., & Co., Birmingham. (1784.)
11. Cheston, T., Birmingham. (1809.)
12. Cope, C. G., Birmingham. (1817.)
13. Cracknell, J., Birmingham. (1814.)
14. Creswick, T. & J., Sheffield. (1811.)
15. Deakin, Smith & Co., Sheffield. (1785.)
16. Dixon, T., & Co., Birmingham. (1784.)
17. Dixon, J., & Co., Sheffield. (1835.)
18. Drabble, I., & Co., Sheffield. (1805.)
19. Dunn, G. B., Birmingham. (1810.)
20. Evans, S., Birmingham. (1816.)
21. Fox, Proctor, Passmore & Co., Sheffield. (1784.)
22. Froggatt, Coldwell & Lean, Sheffield. (1797.)
23. Gainsford, R., Sheffield. (1808.)
24. Garnett, W., Sheffield. (1803.)
25. Goodman, Gainsford & Fairbairn, Sheffield. (1800.)
26. Goodwin, E., Sheffield. (1794.)
27. Green, W., & Co., Sheffield. (1784.)

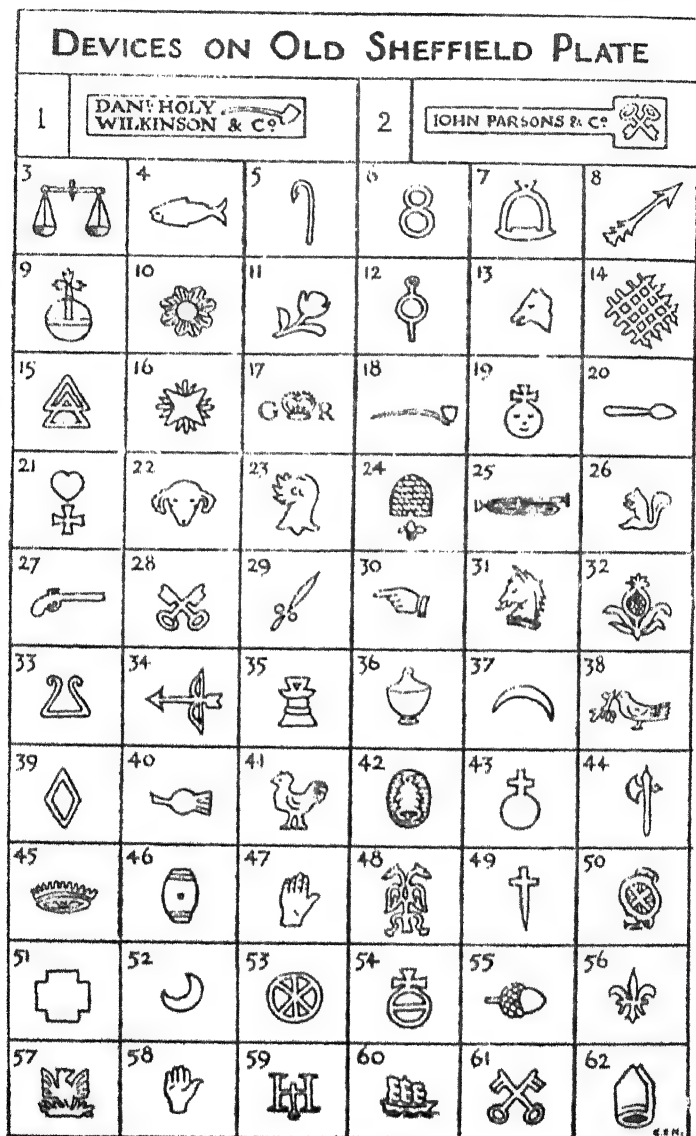


Fig. 12.— How Old Sheffield Plate was Marked.

28. Green, J., & Co., Sheffield. (1799.)
29. Harrison, J., Birmingham. (1809.)
30. Hinks, J., Birmingham. (1812.)
31. Holland, H., & Co., Birmingham. (1784.)
32. Holy, D., Parker & Co., Sheffield. (1804.)
33. Hutton, W., Sheffield. (1807 and 1831.)
34. Jervis, W., Sheffield. (1789.)
35. Kirkby, S., Sheffield. (1812.)
36. Law, T., & Co., Sheffield. (1784.)
37. Law, J., & Co., Sheffield. (1807.)
38. Love, J., & Co., Sheffield. (1785.)
39. Maden, F., & Co., Sheffield. (1788.)
40. Markland, W., Birmingham. (1818.)
41. Morton, R., & Co., Sheffield. (1785.)
42. Roberts, Cadman & Co., Sheffield. (1785.)
43. Roberts, J., & S., Sheffield. (1786.)
44. Rodgers, J., & Sons, Sheffield. (1822.)
45. Rylands, W., & Sons, Birmingham. (1807.)
46. Sansom, T., & Sons, Sheffield. (1821.)
47. Smith, N., & Co., Sheffield. (1784.)
48. Smith & Co., Birmingham. (1784.)
49. Staniforth, Parker & Co., Sheffield. (1784.)
50. Sutcliffe, R., & Co., Sheffield. (1785.)
51. Sykes & Co., Sheffield. (1784.)
52. Tudor, Law & Nicholson, Sheffield. (1784.)
53. Turley, S., Birmingham. (1816.)
54. Walker, Knowles & Co., Sheffield. (1840.)
55. Waterhouse & Co., Birmingham. (1807.)
56. Waterhouse, I. & I., & Co., Sheffield. (1837.)
57. Waterhouse, Hatfield & Co., Sheffield. (1836.)
58. Watson, J., & Co., Sheffield. (1830.)
59. Watson, Pass & Co., Sheffield. (1811.)
60. Watson, Fenton & Bradbury, Sheffield. (1795.)

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61. Wilkinson, H., & Co., Sheffield. (1836.)

62. Younge, S. & C., & Co., Sheffield. (1813.)

NOTE.—Neither Blagdon, Hodgson & Co., nor Walker, Knowles & Co. registered their mark of a “Cross and Globe.”

CHAPTER IV

THE CRAFT OF THE SILVERSMITH AND THE PLATER

WHILE it is not the purpose of the present work to teach the amateur how to make the articles he collects, it is desirable that he should gain some knowledge of the crafts which were practised before the articles in his cabinet could be produced. Broadly the term "wrought silver" is employed to convey the impression of metal which has been worked upon, or wrought, by hand. In modern shop terms pieces fall into two categories, they are either flat or hollow wares. Spoons and forks are examples of flat ware, that is, they are cut out of a piece of flat metal of appropriate thickness, or, using again the shop term, of suitable gauge, and then shaped by swaging or stamping to the familiar shape. Hollow-ware, on the other hand, is produced by manipulating a sheet of metal with suitable tools until it takes the form of a vessel which may be that of a kettle, a jug, a coffee-pot, or of many another utensil.

For our present purpose we intend to examine pretty closely three pieces illustrated in Plates 15, 12 and 5. The centre jug is an example of hollow ware and bears evidence inside that it was raised on the stake by hand hammering. First it should be explained that an ingot or small slab of cast silver of the proper alloy would be reduced to a working thickness by passing it between rollers. The modern

rolls are frequently electrically operated; their immediate predecessors were almost always driven by steam engines, but those of the eighteenth century were coupled by gears directly to the shaft of a water wheel. Behind each type of power machine stands the hand rolls, now, as then, one of the handiest tools in a shop where sheet metal work is carried on. A careful examination of the body of our jug leads to the conclusion that it was raised from the flat sheet. That means that by repeated blows with a steel-faced hammer the body was "belled" on stakes. The last named were steel tools with bent necks and "knobby" ends which had to be kept highly polished. These stakes were held in a vice, or by clips, which were bolted to the shop bench. The work called for a high degree of skill on the part of the workman, because when the shape was completed it was essential that the outside surface should not show the hammer marks after burnishing, which was a finishing process.

A less laborious method was to rough up a cylindrical body by turning the sheet in the hand rolls or round a stake and making a dovetail and soldering the seam. There would be no bottom to the vessel in such case, but the shape would be raised by hammers on the stakes more readily than from a flat sheet. The bottom would be fitted, usually by dovetailing and soldering at a subsequent stage.

The next part of the jug to notice is the lip or spout. This is an example of the acanthus leaf, a favourite decorative design. It was produced in a pair of dies, or as some workmen would prefer to describe the process, between a top and bottom tool.

The female die, or bottom tool, had in it the pattern shown on the outside, the top tool, or male die, was smooth and was V-shaped at one end (the extreme lip), dying away to a gentle curve where it connects with the body. The piece may have been produced by a drop hammer on the face of which the male die was fixed. This weight was raised by means of a strap in a pair of guides and from the proper height it was allowed to fall on the sheet of silver which had been laid over the female die or bottom tool which was fixed in a small anvil at the bottom of the machine. Several blows might be required before the impression was sharply struck. At the proper stage this spout was inserted into a slot cut in the body where it was soldered. A less decorative lip might have been made in a swage, that is in a hinged stake having top and bottom faces corresponding to the dies. A shape in a swage was formed by hammering on the top member of the swage which was held in the vice by some part of the lower section.

A shorter body, a round-bellied teapot, for example, could be made from a flat sheet, by spinning, an operation which always has a fascination for the visitor to a hollow-ware shop. An annealed sheet of silver (or of some other metals) is placed on, or against, the wooden face plate of a lathe. Against this the wooden model of the body is pressed by the tail stock of the lathe. Then while the disc of silver is revolving at a high speed the workman presses the back of it with quite simple tools made from steel rods. Under pressure thus exerted the metal closes over the contour of the block on the face plate and in less time than it takes to write the body is shaped. It will be objected, "But

the block remains inside, how is it got out through a hole smaller than the biggest diameter?" The answer is that the model is built up of several parts, cleverly mortised so as to lock together, but in such a way that by withdrawing one piece in the centre the sections collapse and can then be withdrawn one at a time. It should be explained that a teapot contemporary with our jug could not have been made in the way described, because the date of the jug is earlier than the introduction of spinning which was not invented until the beginning of the nineteenth century. The process of spinning rests upon the fact that metal in the physical condition of softness produced by annealing will "flow" under pressure, whether applied intermittently with a hammer or by some mechanical means which renders it continuous. As the years went on other ways of utilising this property were discovered, such as by drawing and extruding, but those methods have little or nothing to do with our subject.

To get back to our jug, the next thing to observe is the handle, which happens to be a flat strap covered with plaited cane to give it substance, and incidentally to render its use convenient and comfortable. Silver is one of the best conductors of heat, and a handle directly connected would become heated by convection when the jug was filled with hot water. Various devices are found in handled pieces, designed to obviate this disadvantage. Some handles were cast hollow and were attached with insulating buttons of ivory and ebony between the ends and the body, wooden handles of ebony and other handsome woods are also found, while less frequently ivory is encountered.

Our handle, however, is flat, and at the top end is splayed to a width sufficient to afford a good wide surface where the joint is made by soldering to the body. The rim itself is stiffened by means of a band or flat wire fluted by passing the piece of silver through a pair of grooved rolls. Again the silver solder occurs, the work although soundly done, not so neatly accomplished as to prevent our seeing the difference between the sterling silver and the somewhat softer alloy of which the solder was made.

The lid is a two-piece affair, produced by raising the dome on a stake or perhaps in a swage. A round-shaped lid such as this is, might, and probably would, have been made by spinning had the piece been made in George the Fourth's day instead of that of his father. The lid is decorated with a flat band bearing a gadroon design, and a pine-apple knob, both being soldered to the dome. These bear evidence of being cast, that is to say the metal was melted into a crucible and poured into a mould in which was cut, or otherwise formed, the impression of the desired piece. The gadroon edge, which was at first a long strip, was pulled round and a butt joint cut at an angle and soldered. Probably both band and knob were gone over with a chaser, a small hand tool used to clean out the crevices, and generally to give a cast decorative detail, a sharp outline and an appearance of good style and finish. Chasing tools in many shapes and sizes were used for a variety of purposes connected with the decorative treatment of wrought silver.

There remains the ring foot, which is a simple band, turned round out of a strip of silver a little thicker than the body, quite possibly from the metal

before it was hammered, and the hinge. This last presents a little difficulty. Its surface has been so carefully filed and the joints were so closely fitted that it is hard to decide whether the two parts were fashioned by means of a hammer out of a solid bit of silver, or whether each member was a small casting. The point is immaterial, but as tankard and flagon hinges were frequently quite elaborate and weighty affairs, they were commonly cast, and the simpler pattern on our jug may have been made that way.

Turning next to the frame of the cruet shown at the top of Plate 12, additional shop features present themselves for consideration. The band which forms the body is pierced, that is to say a pattern was traced on it and a part of the design has been worked by cutting away the silver along the top and bottom of the band. Round the middle a series of ovals, in which the outline of an urn has been left. The division plate for the bottles is similarly pierced. Piercing was done in one of two ways, either in a screw press on which was a small punch which cut away most of the metal that had to be removed or with line saws. Jagged edges were left by either method and afterwards had to be filed smooth and clean up to the pattern with little files. It is interesting to record that only since the outbreak of war has a machine been invented which will pierce irregular designs with clean outlines. It is known as a nibbler.

The decorative feeling of the band of the cruet frame is further enhanced by the liberal employment of chasing tools, but in a different way from that described already. The front of the urns, the borders and the intervening spaces are all treated, the ornamentation

being festoons and chains of centrepop marks produced mainly by chases and punches. There are evidences, though the surface is rubbed down by the process of time, that the graving tool was also employed. There is this difference that the graver produced its effect by cutting away some of the metal, whereas the chasers displaced the metal. The popped chains are made with little punches which depressed the silver; the more elaborate details of the festoons by chases which set the pattern without removing any of the silver. The design was fashioned without disturbing the smoothness of the inside of the band.

Embossed, or, as we should say in these times, repoussé work, is produced by hammers and heavier tools which are used on the back of the metal so as to create the pattern on the front. There is nothing of that kind on the cruet frame. The top and bottom edges of the band were soldered to the flat band. The former is a small bead wire, while the latter is a flute and an ogee. The bottom is interesting, being a flat oval dish of silver supported by a mahogany base over the edge of which the lower rim of the dish is swaged. The bottom is marked H.B. (Hester Bateman), the lion passant, the leopard crowned and the date mark N, proving that this is a London piece and that it was assayed in 1783. There is a similar mark on the lower rim. The feet (four) are ball and claw, and solid cast. In some pieces, both in solid silver and Sheffield plate, details of that kind are struck up in top and bottom dies and weighted by filling with a white metal alloy or even lead. Each foot is marked H.B., and with a lion passant. There are no marks on the handle, the bow of which is made by bending a flat strip of silver

on edge to a graceful curve and soldering it to a vase knob on the end of the tubular shaft. The flat faces of the bow have chasing which harmonises with the design on the broad band.

The glass mustard pot has no cover and as far as can be judged never had one. There remains only the cap of the pepper box, which, as it is not marked at all, cannot be guaranteed to be of equal date with the rest. Still even that is worth examining for it shows some special features in manufacture. The band that grips the neck of the bottle has a butt joint and is soldered to the centre and perforated section, the joint being reinforced by a knurled wire. The middle part is formed by making a small cone of thin sheet silver as explained in the notes about the jug. The shape was then duly raised on what must have been quite tiny stakes and the holes punched and a design chased on it. Finally the vase-shaped knob, which has a very well-defined base, was soldered into the opening in the top of the middle member.

It will readily be understood that the work thus far described could not be put on sheet silver without disturbing the original smoothness of the sheet as it left the rolls, although we expect the eighteenth-century rollers' idea of smoothness differed materially from what would pass as a first-class finish in the twentieth century. Coffee pot and cruet alike had to undergo the process known as burnishing, which may briefly be termed rubbing down with bright steel tools, the object being to give the outside a perfectly smooth bright surface which will take a high polish and retain it after continuous use and cleaning. The hammering put into any work done on non-ferrous sheet metals

plays an important part in the subsequent life of the article produced. It planishes it, that is it closes the skin of the metal and by consolidating it, hardens it. The advantage thus gained is further improved by the burnishing process. The range of tools used is considerable, but the principle is the same in each ; expert rubbing will produce a dead smooth, hard and polished face, which possesses durability and high finish.

Before proceeding to an examination of the details that may be found in the candlesticks shown in the left hand of Plate 5, it will be necessary to explain of what metal Old Sheffield Plate was made. For that purpose it would hardly be possible to better the account published in 1865 on the occasion of the visit of the British Association for the Advancement of Science to Birmingham. The writer of that article, Mr. W. Ryland, explained that :—

The operation of plating was as follows :—
An ingot of copper, ordinarily weighing about nine pounds, and which had an alloy of brass of about one-fifth its weight, was first planed by a machine which run over a slice of about one-eighth inch thickness from the surface which was to receive the silver. This ingot was filed to a perfectly level surface on one or both sides, as the metal was required—"single" or plated on one side only, or "double," when plated on both sides. The ingot of silver, containing about three per cent. of alloy, was rolled to the required thickness for the different qualities of metal to be plated. This was cut into suitable lengths, the weight of the piece of silver varying according to the quality, the lowest being about sixteen dwts. for the nine

pounds of copper for one side only, and increasing to six or eight ounces—this being very rich metal, and used before the introduction of silver mountings for those parts of the article which required the greatest protection in wear. The piece of silver was about one-eighth of an inch thick less than the surface of the copper; it was scraped quite clean on the side next to the copper, great care being necessary that every imperfection should be removed; the two bright surfaces were then laid together and “bedded.” This was effected by placing a “bedder” or heavy piece of iron on the silver, and with a sledge hammer it was struck on an anvil till every part of the two surfaces touched. A strong piece of sheet copper was then laid on the silver to keep it from rising during the process and also to prevent the wires, which were used to bind the two pieces together, from cutting the outer parts of the silver plate. A solution of borax was then laid round the edges of the silver to act as a flux. The ingot thus prepared was then placed in an oven, in which was a fire made with breezes or fine coke. The door of the oven had a small hole in the centre, through which the plater could observe when the metal was hot. As soon as he saw a bright line round the edges of the silver he knew that the desired union had been effected; the ingot was then carefully removed from the fire and suffered to cool gradually. When cold the wires were cut, the copper plate taken away, the edges carefully filed, and the plated ingot was then ready for the roller. In this process it was compressed between two smooth

iron rolls, and made in width and strength any size which the manufacturer required, either for "hammering," "raising," "stamping," or "spinning"; and the silver and copper were found perfectly united through the whole length of the metal. The silver mountings used in this trade were, as the term implies, made either of fine silver or of silver with an alloy of copper, making it rather better than standard. The latter produced by far the best work, both as to colour and durability; indeed, fine silver was used only for the commonest kinds of articles. Being so soft it could be used much thinner in the process of stamping.

Practically all the operations previously described in this chapter could be employed on fused metal, but the manufacturers of Old Sheffield Plate were imbued with the factory spirit; they were essentially sons of the new business era. They aimed at big outputs and made their profits on a different basis from that which satisfied the craftsmen who had wrought in real silver. That fact accounts for the much more extensive use of dies and for the repetition work that we find in Old Sheffield Plate.

Our candlestick, to which we can now turn, is a typical example. Mr. Bradbury in his book illustrates a candlestick with an octagonal base of quite free shape, a balustrade stem and a loose candle socket. On the capital, which is the part of the candlestick into which the loose socket slips, are the initials I.H., in a square shield. Mr. Bradbury attributes this piece, which was and may still be in his possession, to Joseph Hancock; and he dates it between 1755 and 1760. The candlestick before us has precisely the same baluster and the

same mark, but the base is different, being square with a bold gadrooned border. On the basal square there is a sump in the top. The centre is stamped to the shape of a fluted shell on which the baluster is secured by means of a wire pin fixed in the base of the top socket and secured below with a somewhat crude screw thread and nut.

Close examination of the baluster reveals the fact that it has been built up of not fewer than nine parts. The top or thimble member has been turned round a piece of round bar, and is of considerable strength. In common with most Old Sheffield Plate the exposed copper edge is covered with a wire which is repeated at the bottom. A little swaging relieves the outline and gives a concave profile. The next member is an ogce stamping, round in plan, and this sets on a swaged or reeded collar made in a die and brought round and butt soldered. The gadrooned and reeded detail next in the sequence is stamped again. Then comes the main feature which was too long and too complicated to stamp in one piece and draw round and solder. That had to be made in two parts and the seams on the opposing sides of it can be plainly seen. The collar below it repeats that next to the socket thimble, but it is shorter; then come two more stampings joined base to base and at the bottom another collar made in one piece and butt soldered. It speaks well for the candlestick maker that all this assembling of parts was accomplished without giving offence to the eye, and it is well to remember that it was done half a century before gas was invented. A simple blow-pipe, a bundle of rushes soaked in hot tallow and nature's own bellows were probably the sole equipment of the man

who put together the parts, but the abiding soundness of the work a hundred and sixty years after it was done is proof that Joseph Hancock was a first-rate workman, or knew where such dwelt in his town.

The socket is made in two pieces, a turned collar and a stamped-out piece, the two put together with one joint round the aperture and another down the side of the collar. There is a device and a legend on the base of the candlestick and a reduced facsimile of the device on the socket. Again the details are informative. The larger crest was cut on a shield in the approved way whereas the legend outran the limits of the shield and the copper shows through the silver at two ends. The same remark applies to the miniature crest on the socket pan. The engraver's tool has cut through the silver which was never really thick enough to afford a base for such treatment. Old Sheffield Plate lent itself to the burnishing process which closed the metal and gave it hard wearing qualities far exceeding that possessed by wares plated by the modern method of electro-deposition. It is difficult for a novice to tell the difference between Old Sheffield Plate and wares made of copper and electro-plated, especially if the piece is worn a little and has been cleaned a number of times, but if a piece of old and well-worn silver, a genuine piece of Old Sheffield Plate, and the suspected piece are cleaned and placed side by side subtle differences become apparent. The Old Sheffield Plate is much more nearly like the old silver in texture and touch than is the "fake."

The Sheffield authorities view with strong disfavour any attempt to foist electro-plated copper hollow-ware on an unsuspecting public, and have spent

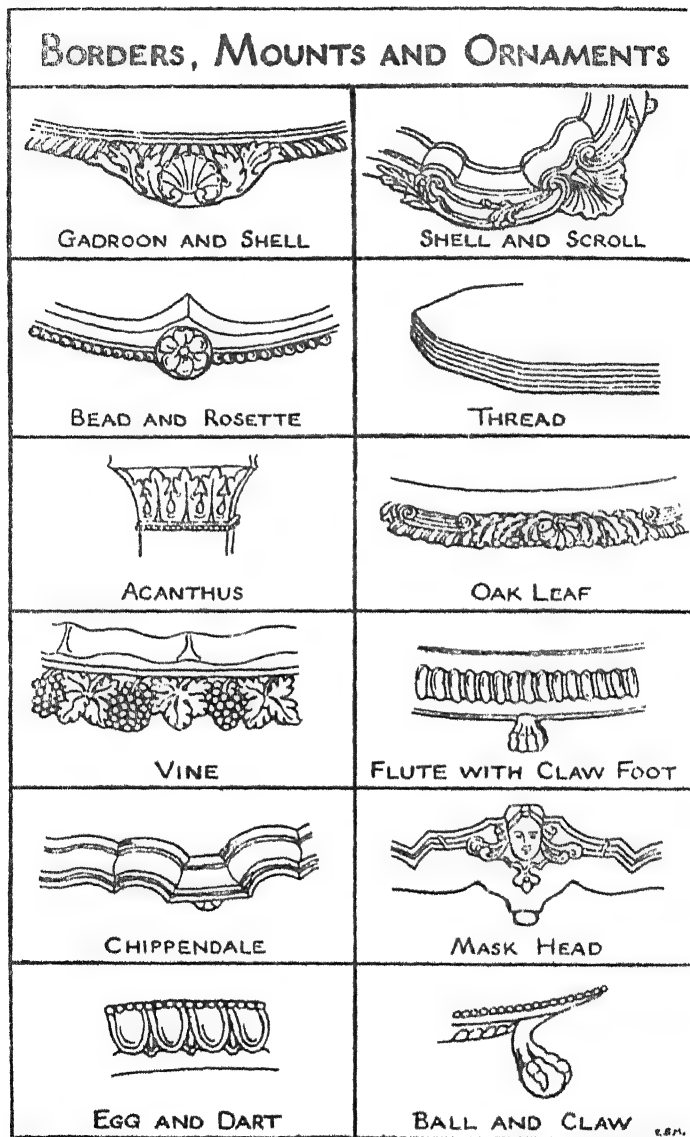


Fig. 13.—Some Conventional Designs for Ornaments.

considerable sums of money in obtaining convictions against offenders. It may be argued that there is nothing wrong in plating copper electrically, and that is true, but there is in passing off the new wares as old, and apart from protecting the public, there is something which should appeal to collectors in the practice of upholding the reputation of bygone generations of good workmen and honest citizens, in a materialistic age like the present. There were quite a number of other auxiliary processes and methods entailed in the production of wrought silver and Old Sheffield Plate, some of which are briefly explained in the glossary. This chapter has been written, however, with three specific articles in front of us for examination and comment, in the expectation that that method would afford a fair survey of the practical side of our subject, what time the uninstructed would be able to follow, step by step, the path by which a conclusion may be reached whether or not a given piece is genuine or otherwise.

A NOTE ABOUT MOUNTS AND WIRES

If a collector can get an opportunity of examining any considerable quantity of Old Sheffield Plate, he will be struck with the remarkable variety of the mountings which were used to relieve the plain surfaces of the fused metal, which could be chased but not engraved. He should notice also, and particularly, the ingenuity displayed in covering up in an artistic and workmanlike fashion the bare edge of an article, where the joint between the silver and the copper would otherwise be revealed. Beadings, or, as some

are called, wires, and mounts thus became an important branch of the industry.

At first these adjuncts were made of solid silver, but as the art of the die sinker progressed, and the skill of the toolmaker developed, the Sheffield platers and their colleagues in Birmingham sunk more and more money in the acquisition of dies and fancy wortles, the latter being the name of the steel plates through which wires for borders and edges were drawn. The invention of tools for rolling a sleeve of silver on a copper cylinder and for drawing the resultant rolled wire was a distinct advance in economical methods of manufacture. With regard to the dies these were made in pairs, top and bottom, or male and female, to use the shop terms, in cast iron if the piece was to be large. If the required mount was "fleece" of section and it required to be continuous, the pattern was cut in steel-faced iron which allowed for the better production of intricate and delicate detail.

Examine closely that most common of all patterns, the gadroon, and we shall almost certainly find that there is only one joint in the border, say of a 24-inch venison dish. If there are more they are cleverly covered by a shell mount or a mask of some sort. Now the length of the border of a 24-inch dish may well be nearly two yards, and it will not be correct to draw the inference that that was the length of the mould. More likely it was no more than from four to six inches, and the gadroon was formed by stamping the thin strip of silver in short takes, moving it forward after each blow of the drop hammer, or turn of the screw in the fly press. Thus the pattern was duplicated from end to end; it was then loaded with a soft

solder and finally cut up and fitted to the article, to which it was screwed by a fine silver solder.

According to Mr. W. Ryland, whose article has already been quoted, the factory system was developed as the business at home and abroad grew. In the bigger plating workshops there were four principal classes of workmen: the braziers, the stampers, the pierce workers and the candlestick makers. The first named constituted the biggest group, and their work was more varied and called for a higher degree of skill than did that of either stampers and piercers. Their work is thus described:—

As forming a tureen or any other piece of hollow-ware for the table, either from a flat piece of metal or a piece of metal soldered into the shape of a cylinder. With wooden mallets the sides of the metal were gradually contracted, by repeated blows on steel “heads,” and the full parts were produced by striking the metal inside with a long-ended hammer upon a leather bag filled with sand, which received the blow and prevented the metal from being stretched too far at once. The work required annealing two or three times during the process. After the form was obtained, bright steel hammers were used, to correct any deficiency in the shape; and to produce the fine even surface requisite to its last finish a piece of cloth called smoothing cloth, or black lasting, was tied on to the steel head, and a piece of thin sheet steel was also wired on to the face of the hammer; and by these means all appearance of a blow was completely obliterated from the outer surface, the soft nature of the cloth

causing the effect of the blow to appear inside. If the article was required smooth on both sides, the smoothing cloth and steel were removed, and the blow struck on the bright steel head. Another operation which came under this department was "shaping," or the production of ornamental fluting, or patterns of various shapes, of which many of the articles were composed. These shapes were usually produced by filling the body of the work with pitch, and then, with steel punches, tracing the shapes upon it; but in the better kinds of work, and particularly in silver, all this was done with the hammer, no matter how intricate the work might be. In silver work every mark of the hammer was left inside the article, as this was a distinctive mark. Plated goods were always made smooth inside, to prevent the silver from wearing off when in daily use and subject to constant cleaning. In waiters and tea-trays the shapes in the outer part of the plate were generally produced in steel dies—the process of shaping with the hammer being confined to silver work. In all the largest pieces of work, and in many others which had to be engraved with a crest or coat of arms, to prevent the copper from appearing it was the custom to let a shield into the article on which the armorial bearing was cut. This was effected by taking a piece of fine silver, rolled to the thickness and cut to requisite size, and by placing the sheet of metal which was to receive the shield over a clear fire of coke; the piece of fine silver was placed in the proper position, and rubbed with a steel tool till it adhered to the

surface. This was done with the aid of solder, and the operation was called "sweating" it on. The adhesion was perfect, and when hammered smooth it was sometimes impossible to discover it, except by warming the metal, when the difference in colour became apparent. To prevent the necessity of this a small dot was always made in the centre of the shield, so that the engraver was always sure of his mark.

On the question of workmen's marks on some pieces of Sheffield Plate, Mr. Ryland suggests that it was employed in order to identify the particular man who did the final hard soldering of the mounts to the piece. It was a difficult task and nothing was easier than to use too great heat and burn the metal. The work of the stampers is sufficiently indicated by the name; they became by practice extremely expert and were able to produce long and continuous strips of intricate beadings so perfectly that it is practically impossible to detect where the metal was lifted and replaced in the moulds.

The "pierce-workers" not only made the fretted work for the bands of cruets and the pierced borders of salvers and other articles; they were also the men who were entrusted with the production of the numerous wire articles which were popular during a long span of the Old Sheffield Plate period. The so-called candlestick-makers were the assemblers. They were dependent largely on the stampers for semi-fashioned materials and they had above all things to be expert users of the soldering iron and blow-pipe. The candlesticks of the period and some other articles were made by assembling together parts produced by mechanical

means. The sketches on p. 102 represent a group of mounts and "wires" used for borders and other relief, and while typical of Old Sheffield processes, they are applicable for reference in many cases to examples in old silver.

CHAPTER V

THE QUEST—ARGYLES TO BUTTER DISHES

ATTENTION may now be directed to those articles which will constitute the quest of the collector, and in this section, which for convenience is divided into several chapters, it is proposed to consider them alphabetically. The object of each note will be to bring out the essential details, to set forth the dates which are important, to point out differences in style, in finish and in nomenclature, in a word, generally to dot the "i's" and cross the "t's" of the story of domestic metal wares in silver and fused metal. The notes are illustrated with line drawings which are merely representative of the types discussed. Actual pieces are shown elsewhere in half-tone reproductions of photographs.

Each note is followed by a short schedule of prices, which, in the case of silver, has been compiled from auction-room prices realised during the present year. The figures given for Old Sheffield Plate are based mainly on the prices realised at the sale of the Bethell collection in 1910, when nearly 400 pieces came under the hammer. As far as the author knows there has been no more important sale of Old Sheffield Plate in recent years. These pieces are indicated by the prefix B. S. The few other pieces included in these chapters, which have been sold recently, are indicated by R. D. They have all changed hands during the present year.

Obviously, other things being equal, a late seventeenth-century piece is more valuable than a similar article a hundred years older, and while there is small chance of catching an expert familiar with periods and styles, it is comparatively easy to trip up an amateur without much experience. It is quite possible to transfer the silver mark in a spoon or in some old broken piece of comparatively low value to a perfect piece of later date. It is not suggested that this fraud is commonly practised, and certainly reputable dealers take every precaution to intercept such pieces as they pass from hand to hand in the ordinary way of trade. It needs only to be mentioned to put the unwary on their guard. The insertion can usually be detected under a hand magnifying lens, especially if the piece is breathed upon before examination. The joints also reveal themselves when the surface oxidises, just as does a soldered seam in any typical piece of plate. The haphazard way in which pieces were marked in bygone days was designedly done and has helped directly to make the perpetration of this particular fraud difficult of execution. Against deliberate marking of copies with fraudulent punches the inexperienced collector has small chance of guarding himself. Only experience or friendly counsel from those who know will help him here, but there is this to be said that detection in such case warrants prosecution and that a conviction might mulct the offender in heavy penalties.

Another form of fraud is that of conversion. If readers of this book will study the prices scheduled in Chapters V. to X. inclusive, they will gather that certain articles are much more in demand than others.

It happens that small pieces fetch higher prices per ounce than larger articles and it is easy to calculate the difference in value between, say, a small beaker or cream jug weighing say 6 ozs. at 300s. per ounce and perhaps a badly-shaped coffee-pot of three times the weight valued at, perhaps, a sixth of the price. If, then, the bellicd half of a coffee-pot, the part below the spout, can be wrought upon and converted into something shapelier and more prized without disturbance to the old marks, there is an inducement to a dishonest man to do something of the sort. Various modifications of this trick will occur to the collector who is on his guard. A covered tankard has a higher value than a mug; a lip improves the last named; a porringer is worth more than a pipkin and it is surprising into what shapes a wine funnel can be transformed. A handled piece is commonly more prized than one without the appendages named, although at the present time beakers and cups of the tumbler shape are much sought after and one may hear yet of fraud being attempted by stripping from, rather than adding to, a genuine piece. The possibility of alteration by working up of a flute or some other approved decorative feature, or by the addition of some detail that happens to be in fashion should also be kept steadily in mind when examining a piece with a view to purchase.

Yet another form of fraud, not exclusively connected with silver, is known as weighting. Old Silver at from 200s. to 600s. per ounce, may be a good investment, but lead in the hollow recesses of tankard handles or in the stem of a candlestick is too dear even at a quarter of the lowest figure and the chance of a fraud in that

direction has to be reckoned with. Reinforcement of parts by the introduction of stiffening rods or wires may be legitimate enough viewed from a craftsman's point of view, but such supports ought never to be priced at Old Silver rates.

THE TREND OF PRICES

Comparison between the prices paid during the present year for Old Silver and those recorded in Mr. Caldicott's book show conclusively that the trend of prices is upwards, particularly in the case of pieces of good shape and in proper condition. A closer examination must confirm, we think, the opinion that collectors favour of any two pieces of the like sort, the one which is the lighter in weight. It is not difficult to understand the reason, for if a predetermined sum is to be spent on an Old Silver cabinet, two articles of a different character, but of the same period, or place of assay, will make a more interesting addition to the collection than a single example of either of equal weight to the two smaller lots. In no other way can one account for the remarkable prices which have been paid recently for small cream jugs, trencher salts, muffineers of only two to three ounces weight, and tumbler cups.

In the following pages, dealing with the quest for specimens, particulars of individual lots have been set out at far greater length than is customary in hand-books on old wares. The studious reader will find that from the numerous entries hereinafter printed he can gather a great deal of practical information relating to the size of pieces, their weight, method of decoration, shape and so on. The glossary at the end of the

volume will further enlighten him on practical points and unfamiliar terms, and if with the book in his hand he can visit say the Victoria and Albert Museum at South Kensington, he should find in a short time that he has a good grip of his subject, and be able to form a just estimate of values.

The price of Old Sheffield Plate moves in the same direction as Old Silver, but the increased values are not so marked. For one thing it is harder to form a correct judgment, because relatively fewer pieces find their way into the auction room than is the case with Old Silver. Some idea, however, can be obtained of the way values are tending by comparing to-day's prices with those that were obtained when the Bethell collection was dispersed in 1910. It should be remembered, however, that the gentleman who formed that collection was a connoisseur, and that the breaking up of such a collection was bound to attract the best known buyers and that consequently the prices realised were probably on an average a little above those obtained for like pieces sold singly at other sales, say from 1909 to 1911.

The Argyle (*Silver and Old Sheffield Plate*).—This interesting vessel, which was used for serving gravy at table, resembles in shape a coffee biggin or a teapot, or a cross between the two. It is provided either with a jacketed wall, or a well for the reception of hot water, the purpose of which was to keep the gravy hot, and to obviate the unpleasantness of congealed fat. The hot water in the annular patterns was introduced through a lidded tube on the outside of the vessel, or through a similar inlet in the handle

PLATE No. 1

(*Frontispiece*)

A George the Third Old Silver Cake Basket ; festoon ornaments ; pierced round body and pierced foot ; fine bead edge ; the bale handle with slight moulding and bead from joint to joint. London marks. Date, 1777. Weight, 23 oz. 12 dwt.

A George the Second Old Silver Cake Basket ; pierced body and foot ; the latter finished with a moulding ; the joint between the body and foot covered with a thread collar or band ; the border shaped and decorated ; the bale handle starting from the joints with figure busts, and connecting with a flat silver bow ornamented with scroll work. Maker, Peter Archambo. Date, 1738.

Mr. W. H. Willson.

PLATE No. 2

An Old Sheffield Plate Argyle for gravy ; oval shape body with hot water jacket ; the lid shown raised, and at back thereof a second small lid, hinged to cover the aperture through which the water was introduced. Makers, S. Roberts, Cadman and Co., of Sheffield. Date, *circa* 1795.

Mr. F. Bradbury.

An Old Sheffield Plate Cake Basket ; pierced border and foot ; thread wire edge ; bale handle on joints relieved with chased ornament ; the lower part of the shaped oval body fluted. Date, *circa* 1780.

Mr. B. B. Harrison.



socket, which communicated with the space. The other style, which we have designated the well type because the bulk of the water was at the bottom, had a central tube through the gravy receptacle. In each a grated or perforated spout connected with the inner vessel. Handles are always ebony or some equally hard and ornamental wood. The piece is more usually found in Old Sheffield Plate than in Silver.

The derivation of the word has long been an open question, but it has recently been shown, on what looks like conclusive evidence, that the first argyle was made to the order, and possibly at the suggestion of a member of the Scottish family of the name. It is worth noting that that is the explanation given in the Oxford Dictionary. The piece is of eighteenth-century introduction and was made down to the third decade of the nineteenth. In Kitchener's "Cook's Oracle," published in 1822, the passage occurs:—"We have in the English kitchen our 'argyll' for gravy." An example of an argyle will be found in Plate No. 2.

ARGYLES (*Old Sheffield Plate*)

- B. S. A vase-shaped argyle, on foot, 7 in. high; pull-off lid; hot water liner; lid flat chased; original wooden handle; engraved crest. Sold at £6 15s.
- B. S. A cylindrical argyle; pull-off lid; hot water liner; lidded spout, lid fluted and knobbed; 5 in. high; engraved crest. Sold at £6 10s.
- B. S. An oval argyle on stand with four decorated feet; pull-off lid, hot water liner and hinged

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- laurel wreath border, beaded edges; weight 27 oz. 15 dwt., at per ounce 35s.
1781. An oval bread basket, pierced trellis sides, embossed with laurel festoons, rosettes and beading; weight 26 oz., at per ounce 19s.
1804. An oval bread basket, pierced with shell and diaper pattern, chased shell and scroll border on feet; weight 45 oz., at per ounce 40s.
1821. A circular basket, chased with eagles and flowers, gadroon border. Maker, W. Nolan; weight 58 oz. 15 dwt., at per ounce 7s. 6d.

BASKETS (*Old Sheffield Plate*)

- B. S. An octagonal pierced, chased and fluted cake basket; on foot; pentagonal handle and capped hinges. Sold at 5½ guineas.
- B. S. A boat shape wire work basket, 11 in. by 9 in.; threaded edging and base, double handle of ribbon pattern, capped hinges. Sold at 6 guineas.
- B. S. A similar one but 10 in. round, the wire work alternately plain and twisted. Sold at £7 15s.
- B. S. An oblong wire and band basket, with scroll ends and twisted wire handles, 11 in. by 7 in. Sold at £4 10s.
- R. D. A boat shape wire pattern cake basket, with a rope handle, 10 in. wide. Sold at £2.
- R. D. A circular cake basket, with fluted body, on circular foot, 12 in. diameter. Sold at £2 4s.

Bowls (*Silver and Old Sheffield Plate*).—The punch bowl is dealt with elsewhere, but there are a

number of smaller bowls for a variety of domestic purposes which may be conveniently grouped together and considered here. Among the earliest are the cupping bowls used by the barber-surgeons who bled our free-living, hard-drinking forbears for their health's sake. These are shallow round cups with a flat metal handle on one side. The diameter was about $3\frac{1}{2}$ in. and the depth rather more than an inch.

The bowl also competed with the mug and cup as a christening present, and when it was chosen it was proper to include a spoon, preferably with an apostle knob. These christening bowls were commonly quite small simple affairs as befitted the age and condition of the recipients.

For the rest there is always room to speculate about the purpose to which bowls, between the punch bowl and the simple round affair carried by the sponsor to his godchild, were put. Some, doubtless, belong to the sweetmeat dish group and others, particularly those that are oval or oblong with rounded corners, were intended for fruit.

Bowls in Old Sheffield Plate are sometimes of large proportions as, for example, the fruit bowl sold at the dispersal of the Bethell collection and mentioned hereinafter. Mr. B. B. Harrison has a particularly interesting pair with covers, which, although strictly speaking they should be designated chestnut jars, may be mentioned here. Each would hold, one supposes, about a pound of the roasted nuts and resembles a rectangular sauce tureen on a foot. A bowl of more than usual interest is shown in Plate 16.

BOWLS FOR VARIOUS PURPOSES (*Silver*)

1636. A Commonwealth circular bowl, incised formal tulips and scroll device with a matt surface on a polished ground; foot with twisted band; $3\frac{3}{4}$ in. diameter. Maker, Christopher Shaw; weight 5 oz. 8 dwt., at per ounce 440s.
1699. A William the Third cupping bowl, pierced flat handle; $5\frac{1}{4}$ in. diameter. Maker, J. Ward; weight 8 oz. 4 dwt., at per ounce 250s.
1714. A small bowl and cover, both embossed and chased, on a circular foot. Maker, James Goodwin; weight 6 oz. 6 dwt., at per ounce 19s.
1715. A George the First cupping bowl; $5\frac{1}{4}$ in. diameter. Maker, Thomas Parr; weight 8 oz. 5 dwt., at per ounce 185s.
1760. A circular bowl or sugar basin on three ball feet. Spirally fluted and chased with flowers; Dublin mark; weight 5 oz. 5 dwt., at per ounce 75s.
1782. A reeded rim bowl on a circular foot; sides decorated with repoussé foliage and berries and a dotted ornament; weight 10 oz. 13 dwt., at per ounce 15s.

BOWLS (*Old Sheffield Plate*)

- B. S. An oval bowl on foot; with leaf and ring handles; 13 in. by 8 in. Sold at $3\frac{1}{2}$ guineas.
- B. S. A pair of oblong bowls and covers; the bowls on ogee feet; lion mark and ring handles; key-pattern bands, the lids swaged, with oval foliated handle at top. Sold at 10 guineas.

- B. S. A large oval bowl on a foot, massively decorated round the rim and foot and waist with fruit and flower mounts and bands ; the handles of vine leaves, fitted with a liner with lion mark and ring handles ; 18 in. long by 12 in. wide, and $8\frac{1}{2}$ in. high. Sold at 12 guineas.
- R. D. A pair of bowls, $7\frac{3}{4}$ in. diameter, chased with drapery festoons and acanthus leaves. Sold at £6 10s.

Boxes (*Silver and Old Sheffield Plate*). — The box is an article obtainable in so many varieties and for so many purposes that it affords a collector opportunities to specialise. Boxes for snuff, tobacco, spice, sugar and patches occur to the mind though doubtless some were put to other uses. Larger than those above indicated are caskets for “my lady’s dressing table,” and tea caddies, some of which are essentially of box form. The small box is not confined to the metals discussed in this volume, and many were shaped in fancy stones and mounted in silver. Early examples in silver are nearly always London made, but the Sheffield plates added boxes to their range of productions at an early period and when Birmingham followed suit it speedily established a name for wares of this sort. Small boxes in base metals are part and parcel of the “toy” trade of the metropolis of the Midlands and it is not surprising that a silver box is more likely to bear the mark of the anchor than of the crown, and if the period is later than the third quarter of the eighteenth century its quality is apt to run the London mark closely.

With regard to boxes of fusion metal, it is

characteristic of the two centres that a Birmingham box will show a bare copper surface inside, whereas the Sheffield plater tinned the interior of his article; the former, one recalls, was faithful to the "Brummagem" tradition. Other features not determining anything to the contrary, it is fair to assume that of two boxes, one with a slip-in lid and the other hinged, the former will be of earlier manufacture. The patch box, as befitted the presumed owner, was always smaller than the snuff box of similar shape. Oval and round were the correct shapes. Any box of silver, with a tiny mirror inside the lid, may be regarded as a genuine old patch box provided the marks are correct. They are usually inside the box and the lid may also be marked. The present-day custom is to mark on the bottom--outside.

BOXES (*Silver*)

1683. A pair of Charles the Second silver gilt toilet boxes of octagonal shape, engraved with Chinese figures, birds and branches, reeded edges; 5 in. diameter. Maker's mark, three cranes; weight 23 oz. 5 dwt., at per ounce 235s. With the foregoing were two silver bottles to match, of equal date, and same make, 5½ in. high; weight 15 oz. 18 dwt., at per ounce 265s.
- Queen Anne. An oval snuff box; weight, 3 oz. 8 dwt., at per ounce 440s.
- 1790 (*circa*). A shaped and engine-turned snuff box; weight 3 oz. 6 dwt., at per ounce 48s.
1808. A plain oblong box; weight 8 oz. 9 dwt., at per ounce 39s.

BOXES

- B. S. Three circular snuff boxes variously decorated. Sold at 6 guineas.
- B. S. A cylindrical nutmeg box and grater; a carved cocoanut spice box, lined Old Sheffield Plate, and 3 patch boxes. Sold at £4 15s.
- B. S. A boat-shaped bonbonnière, gilt inside, on a foot, stiff bale handle, longitudinal fluting and rope edging. Sold at £7 15s.
- B. S. Another, similar shape, 8 in. by 6 in., with pierced and chased decoration. Sold at £6 15s.

Butter Dishes (*Silver and Old Sheffield Plate*).—

The butter dish is an older piece than collectors are wont to think. The earliest recorded example mentioned in the Oxford Dictionary is a "butter cuppe of silver" from the will of one W. E. Grantham, who died in 1512. There are references to butter in English literature and in other places from Saxon times down, and evidence that when the common people went upon a journey they took their butter with them in a box made for the purpose. Nevertheless the examples of butter dishes which find their way into the market are all of comparatively late date, mere eighteenth-century work. There is not a considerable range of variety either in shape and style of decoration. Examples in Old Sheffield Plate have usually glass linings. A typical example, boat-shape in outline, was sold at the Bethell sale in 1910. No recent example in silver has appeared in any catalogue to which the author has had access. An example of this piece is shown in Plate 3.

PLATE No. 3

An Old Sheffield Plate Butter Dish ; oblong body, fluted at ends and pierced sides ; thread handles and border ; on four fluted feet ; blue glass liner. Makers, Nathaniel Smith & Co., of Sheffield. Date, *circa* 1795.

The pierced server with stained green ivory handle is contemporary.

Mr. F. Bradbury.

A GROUP OF OLD SHEFFIELD PLATE CREAM JUGS

Left Hand.

Plain body, bead edging, square foot. Height, $6\frac{1}{4}$ in. Date, *circa* 1765.

Centre.

Helmet shape, square foot, thread edges and handle. Date, *circa* 1780.

Right Hand.

Plain body, bead edging, snake handle, round foot with bead relief. Height, 6 in. Date, *circa* 1765.

Mr. B. B. Harrison.

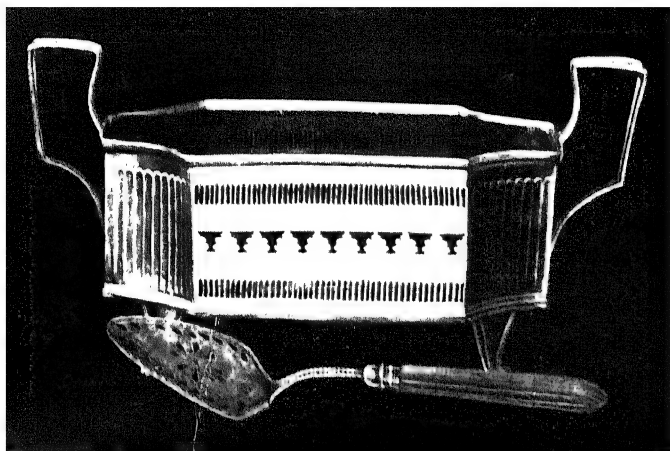


Plate 3

BUTTER DISHES (*Old Sheffield Plate*)

- B. S. An oval pierced butter dish with lid and stand; original glass lined; key pattern bands, pierced gallery; twisted handles, the lid swaged with a shapely knob. The stand on four honeysuckle pattern feet; engraved with crest. Sold at $8\frac{1}{2}$ guineas.
- B. S. Another, similar, but without lid, and no stand. Sold at £4 10s.

CHAPTER VI

THE QUEST---CANDLESTICKS TO CRUETS

C**ANDLESTICKS and Candelabra** (*Silver and Old Sheffield Plate*).-- It would be quite an easy task to write a monograph on the candlestick in all its varieties. Indeed, when one recalls the attention that has been paid to the spoon and some other specific articles which appeal to collectors one is surprised that it has not been attempted. The pricket form is mentioned elsewhere in this volume, but it is too early to call for discussion in detail. Our concern is with the socket variety which dates from the fifteenth century. Here we shall consider some of the patterns the pillar model has assumed, leaving the chamber candlestick and the taper stick to be dealt with in their proper places in "The Quest."

One factor in the making of candlesticks should be kept in mind when a pair are under consideration with a view of purchasing them, and that is that the repetition processes, involving the use of dies and other tools other than those of the craftsmen, came into use largely, only after the turn of the second half of the eighteenth century. It was the Sheffield and Birmingham platers who adopted mechanical methods to the production of silver and fusion metal wares. Bases hitherto cast in silver, or wrought from the sheet by hammer and hand, began to be drop-stamped in dies and between top and bottom tools, and pillars were designed so as to make possible the production of parts

which could be combined and assembled and yet secure a considerable range of finished articles differing in some style or degree.

From the point of view of craftsmanship these changes in method are to be regretted, but with an increasing market for beautiful things it was inevitable that progressive men should try to meet the new conditions. That so much that they made was in good taste should convince the twentieth century that the men of the eighteenth were not wholly given over to money making. A Sheffield candlestick made of fusion metal is an honest bit of manufacture, and may be taken for what its maker meant it to be—the product of a designer's art, a toolmaker's ingenuity and an assembler's skill. If the would-be purchaser is satisfied that what he is offered is a genuine example he will not expect the sense of personal craftsmanship, although he will recognise and appreciate any evidence of individuality that chasing and engraving may have added to the piece.

In silver candlesticks of the first half of the eighteenth century and earlier, the craftsman's part in the production of the piece may be looked for with a reasonable expectation of finding it present. Incidentally certain little tricks of the trade may be present and in buying candlesticks by weight care should be taken to scrutinise the base and the pillar to see that the parts are not weighted with base metal or something of even less value. Weighting for the purpose of adding stability is perfectly legitimate, but the material used for the work is never worth 50s. per ounce. When candlesticks of silver with filled bases are sold "all at" special care should be taken

PLATE No. 4

A SELECTED GROUP OF OLD SILVER CANDLESTICKS AT THE
VICTORIA AND ALBERT MUSEUM.

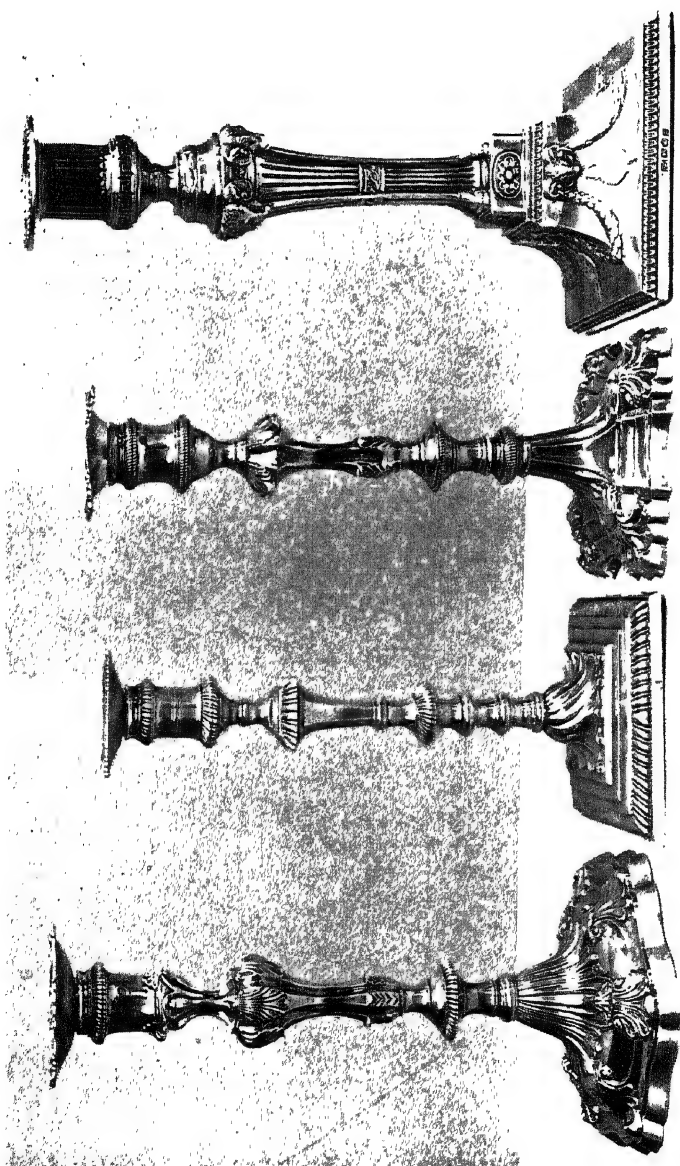
From Left to Right.

A George the Third pattern; shaped hexagonal, fluted base; baluster stem decorated with shells and gadroon collars. Height, 11 in. Maker, Ebenezer Croker, of London. Date, 1767-68.

A George the Third pattern; square base with twisted scroll fluting, and gadroon ornament. Height, $9\frac{7}{8}$ in. London marks H.I. Date, 1762-63.

A George the Second pattern; shaped square base, baluster ornamented with leaves; collars with rope edges. Height, $10\frac{1}{2}$ in. London marks. Date, 1759.

A George the Third pattern in the Adam style; square base, column corners ornamented with rams' heads, elongated legs and hoofs, with fluted filling; rams' masks and festoons on the base; festoons at corners; socket fluted with Greek Key Collar. Height, $11\frac{1}{2}$ in. Sheffield marks. Date, 1774-75.



with the scrutiny or if needs be a guarantee obtained of their genuineness. A so-called silver candlestick may prove on closer acquaintance to have a silver shell on a base metal support; while the mark on the shell might be in order it would not follow that there was no deception about the weight. Candlestick bases and pillars were filled with resin, pitch and wax, or cements composed of fine sand with the foregoing materials or some other medium used as a binder. Modern pieces are found with plaster of Paris under the baize which finishes the base and obviates the risk of scratching the table top.

Silver candlesticks of the William and Mary, and Queen Anne periods—and many of later date—have cast silver bases. Such have a pleasant way of emphasizing their substantial quality every time they are taken up and set down; they feel right when they are lifted; they sound satisfactory as the base again touches the table. Candlesticks with cast bases are often smaller than those with wrought feet. Where the metal went into thickness there was no special need to spread it. The early sockets were comparatively small and not infrequently a part of the shaft. The loose nozzle is of later date, but it was a recognised style when Joseph Hancock began to make candlesticks of fusion metal, and “Old Sheffield” examples are usually so fitted. Candlesticks to take two and three light arms date from the early part of the eighteenth century and occur in both materials. Candelabra are pieces designed specially to take three or more candles.

The variety of candlesticks is almost beyond count. Mr. Bradbury records the fact that one firm alone

introduced no fewer than 1190 patterns during twenty-five years of business, and the silversmiths were by ¹⁷³⁰1770 means behind in this matter. The difference might only be slight, and could be effected by changing the combination of the parts which made up the whole, but there are differences and the system of manufacture indicated adds a considerable interest to the study of candlesticks in particular and of other articles generally.

The mere list of styles in candlesticks is formidable. In the catalogues to which reference has been made and in other printed matter are to be found such terms as Corinthian, Pompeian, Ionic, Egyptian, Adam, Flaxman, reeded, fluted, oval canoe, caryatid, octagonal and telescopic. The last alone would afford an opportunity for sub-division, and an adequate description of all the variations from the type, would entail references to not a few specifications of patents. Yet it is safe to say that, regarded as an artistic product, the telescopic candlestick was a failure and it was nothing to boast about as a mechanical invention. It is not a desirable piece for the collector.

The styles mentioned in the preceding paragraph may be briefly discussed. Those candlesticks to which architectural terms are applied should be viewed with a lenient eye ; the descriptions do not err on the side of exactness ; they may follow their order but not in all its detail. The Corinthian⁷ column is fluted and it should have a square base and a well-defined capital socket. The Pompeian has a plain column with a decorative overlay springing from the base and terminating below the capital—in a square candlestick there would be one of these vertical decorations on

each of the four sides of the shaft. A reeded column has a series of convex ribs running from base to socket, while the fluted variety follows the Corinthian, in that the divisions are concave. The characteristic features in an Adam design are the swags and festoons, with or without masks and other classical *motifs*. In a Flaxman design one looks for classical figures on the surfaces, and if the shaft between the socket and the base is a human figure, or a group of figures, it will be designated a caryatid candlestick.

The term "oval-octagonal" is self-explanatory, and signifies a base oval in shape supporting an octagonal pillar, which will usually taper from the collar just above the base towards the socket, with such relief by way of further collars as may have satisfied the designer or craftsman. The oval canoe base is shaped so that the extremities of the longer diameter are higher than the sides of the shorter, and an oval collar for the socket is similarly cupped to suggest the shape of a canoe. Besides the main styles the terms applied to decorations are subject-matter for study. The acanthus leaf, various forms of beads, shells, threads, flutes and the inevitable gadroon both straight and diagonal occur. For the sides of plinths and other flat surfaces, there are medallions, masks, wreaths, festoons and sprays. The employment of all these modifications may detract from the purity of the original on which the piece is based, but the variety obviates any risk of monotony and has made possible the enormous number of different patterns which occur in pillar candlesticks in both silver and Old Sheffield Plate.

The candelabrum is the pillar candlestick provided

PLATE NO. 5

One of a pair of Old Sheffield Candlesticks ; square base with gadroon border and sump and fluting ; baluster stem with socket bearing mark I.H., possibly that of Joseph Hancock. Date, *circa* 1760.

Author.

A Three Light Old Sheffield Plate Candelabrum ; one of a pair, with one of a pair of silver candlesticks to match. Height, 10 $\frac{1}{4}$ in. The candelabra with twisted branches and flame centres. Makers, Luke Proctor & Co., of Sheffield. Date, 1794. The property of the Hon. Rupert Beckett.

Mr. F. Bradbury.

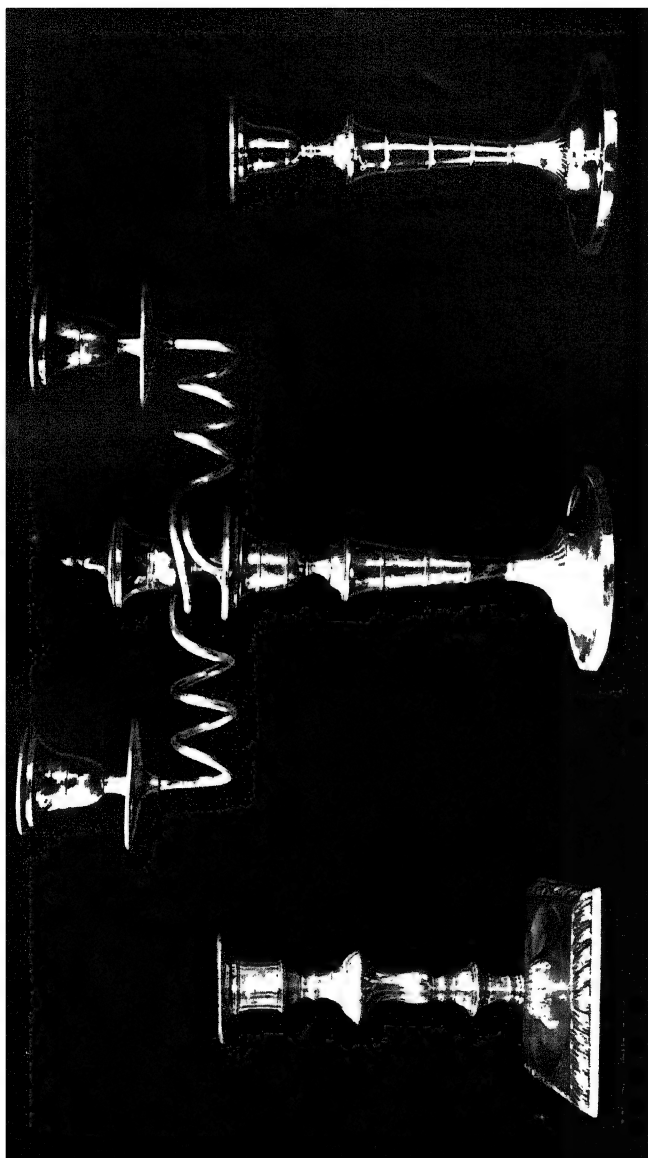


Plate 5

with a fitment that converts it into a two or three armed affair, or it may be a much bigger and bolder stick designed for four or more candles which are carried in sockets on arms springing from the central shaft. Candlesticks convertible into candelabra are sometimes sold as "candlesticks silver; the branches of Sheffield Plate." It is easy to guess how they came to be associated, and generally the candlestick will be older than the arms. In many-branched candelabra, a proportion of the arms may terminate in dishes for the reception of sweets and fruit, and once and again examples are found with the dish sockets and the candle collars in duplicate and interchangeable. Candlesticks are illustrated in Plates 4 and 5.

As will be gathered below, prices range widely. The highest recent record of which we have particulars relates to a pair of Charles the Second, dated 1670, which weighed 61 oz. 10 dwt. and realised £1230, at 400s. per ounce.

CANDLESTICKS (*Silver*)

1691. A pair of William and Mary table candlesticks, fluted stems, square nozzles, knops and moulded feet; $6\frac{1}{2}$ in. high; weight 16 oz. 4 dwt., at per ounce 160s.
1692. A pair of William and Mary table candlesticks, fluted stems, octagonal nozzles, knop and plinth bases, gadroon embossing. Marks DB with mullet and crescent. Sold "all at" £285.
1708. Four Queen Anne table candlesticks, baluster stems chased with foliage and riband^s, circular plinths with chased borders. Maker, William

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Bainbridge ; weight 47 oz. 19 dwt.,
ounce 50s.
1711. A pair of Queen Anne dwarf candlesticks,
about $4\frac{1}{2}$ in. high, octagonal plinth
nozzles, moulded borders. Maker,
Westall ; weight 11 oz. 14 dwt., at per
270s.
1726. A pair of silver gilt table candlesticks, baluster
stems, octagonal plinths chased with
and engraved with scroll work. Maker
Symonds of Exeter ; weight 29 oz. 18 dwt.,
per ounce 140s.
1728. Four George the Second table candlesticks,
baluster stems, moulded cast octagonal plinths,
Maker, John Wisdom ; weight 60 oz. 12 dwt.,
at per ounce 47s.
- 1733-34. Four George the Second table candlesticks,
stems chased with medallion heads, fluted
ribbands and rosettes, plinths circular
borders chased with shells and foliage
matted ground. Maker, Paul Lamerie ;
weight 86 oz. 13 dwt., at per ounce 360s.
1745. A set of four table candlesticks, baluster
square moulded plinths ; weight 66 oz. 12 dwt.,
at per ounce 33s.
- 1754-57. Four table candlesticks, 10 in. high, baluster
pillars on shaped bases, two of each
weight 81 oz. 2 dwt., at per ounce 19s.
1759. Four Ionic column table candlesticks,
square plinths, embossed with shells
fluting. Sold " all at " for £75.
1765. A pair of George the Third table candlesticks,
baluster stems, square bases with shell carving.

9½ in. high; weight 35 oz. 15 dwt., at per ounce 14s. 6d.

1776. A pair of George the Third table candlesticks of Adam design, chased with masks, pateræ and husk festoons, square bases, Sheffield make. Sold "all at" for £25.
1784. A set of eight table candlesticks, 11 in. high, partly fluted stems, borders in foliage and beads, plinths circular. Makers, John Winter & Co. and John Parsons & Co. of Sheffield. Sold "all at" for £135.
1796. A pair, nearly similar to the foregoing. Makers, John Green & Co. of Sheffield. Sold "all at" £29.
1811. A pair of pillar candlesticks, 11½ in. high, on circular bases, each fitted with a three-arm candelabra branch in Old Sheffield Plate. Makers, John Roberts and Co. of Sheffield. Sold "all at" for £21.

CANDLESTICKS AND CANDELABRA (*Old Sheffield Plate*)

Nearly twenty pairs of pillar candlesticks and candelabra were sold at the Bethell sale. The prices realised were as low as 3 guineas and up to 16½ guineas per pair. The following are typical of the lots:—

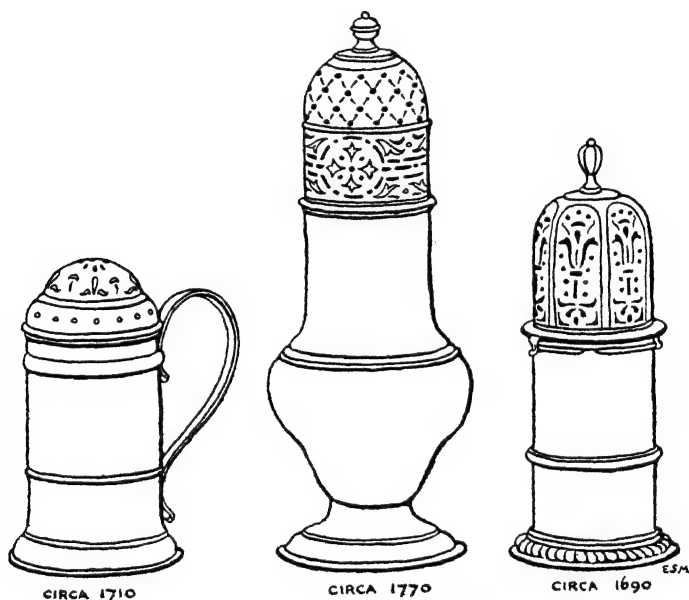
- B. S. A pair of candlesticks, 12 in. high, tapered columns, polygonal throughout, marked G.R., a rare mark. Sold at £5 15s.
- B. S. A pair of oval candelabra, 18 in. high, of 1, 2 or 3 lights; columns shaped, branches of hexagonal wire with a single closed twist, flag leaf decorations. Sold at 9 guineas.

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- B. S. A similar pair, same height, but co tapered and branches double twist. So 16½ guineas.
- B. S. A pair of candlesticks, 11½ in. high on s bases with acanthus edging, twisted ; and garrya wreaths; bottom of col spirally fluted; upper part decorated wheat-ears; nozzles square; capital acan leaved; marked H. Sold at 8½ guineas.
- R. D. A set of four candlesticks, 11½ in. high, cl with foliage and shell ornament, bal columns, circular bases. Sold at 11 guine
- R. D. A pair of three-light candelabra, 16½ in. l style as last; acanthus chasing. Sol 13½ guineas.
- R. D. A single three-light candelabra, 21 in. chased foliage and flowers. Sold at £5 10.

Castors (*Silver and Old Sheffield Plate*).—There few more attractive or desirable pieces of mod size and weight than the caster or, as it is some designated, the dredger. Silver casters date Queen Anne, or perhaps a little earlier; the p were copied later in fused metal, but they are com tively rare as Old Sheffield Plate. Mr. Brac illustrates one example in his book, but there is no of the kind in Mr. Veitch's work, nor was a c offered when the Bethell collection was dispers 1910. Examples occur, however, with cut cr glass bodies combined with old plated tops, whic very attractive when the glass is of good colour silver, the caster often figures in auctioneers' catak and a great variety are to be found. The dom

feature is the shape of the body, which may be straight-sided or cylindrical, vase-shaped with a "belly" just above the short stem, ovoid, and octagonal with a swelling below the waist; the last a product of the eighteenth century. The caps are full of interest, both in respect of shape, perforation, and method of



SOME TYPES OF CASTERS

Fig. 14.—For Sprinkling Sugar.

attachment to the body. Early dredgers had straight sides and mushroom domes perforated in concentric circles. The penny pepper pot of pre-war days is the survival of the type. In course of years the cap became elongated until it became approximately a third of the height, and with this development, fancy

PLATE No. 6

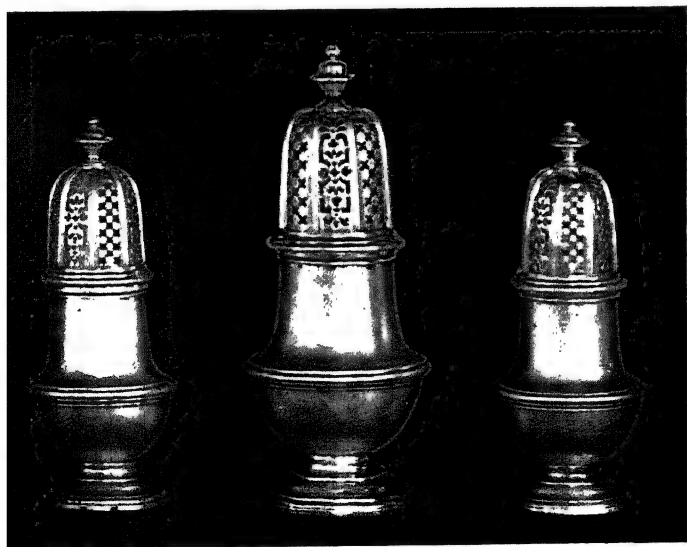
A William and Mary Cylindrical Sugar Caster ; flat blind cap ; knop missing ; pierced round cap ; slip lock joint. 1 marks H.E., linked and crowned. Date, 1689-90.

A Queen Anne Octagonal Sugar Caster ; pierced cap v octagonal knop. Maker, John Wisdom, of Watling Street, 1 Date, 1713-14.

Victoria and Albert Muse

A set of Three George the Second Old Silver Casters from Kinoul Collection dispersed in 1916 ; plain bellied bodies with strap ornament and finely pierced. London marks. 1741. Weight, 30 oz. 8 dwt.

Mr. W. H. Willk



perforations and geometric arrangements of holes came into fashion along with embossing, chasing and engraving over body and cap alike. These long caps have small knops or tops which follow the conventional devices such as the flambeau, the acorn, or pine cone. The base or foot is commonly quite simple in outline, but nearly always of such proportions as to add to the dignity and sense of strength and serviceability, which are characteristic features of the majority of pre-Victorian casters intended for sugar. There were two principal ways of attaching the lid, both quite satisfactory if the work was properly done. The older is a bayonet joint, and the other a comparatively long slip sleeve, with ever so little taper between the internal and external members.

At the end of the seventeenth and beginning of the eighteenth century, sets of three casters were the "correct thing" for table service. The largest was intended for sugar, and the pair of smaller size, but like pattern, respectively for black and white pepper. From, say 1675 to 1705, the shape was cylindrical, but the vase in its various forms came soon after the last-named date. Casters are usually marked on the side if cylindrical, and on the bottom when the shape has a foot such as the vase style usually possesses. The cap should carry an identical maker's mark and the lion passant. The word itself is spelled indifferently "castor" and "caster," but the latter is preferable. Casters are illustrated in Plate 6.

CASTERS (*Silver*)

1713. Set of three casters, octagonal with moulded borders. Centre 8 in., the pair 6½ in. high,

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- bayonet joint. Maker, A Courtauld ; weight 27 oz. 11 dwt., at per ounce 190s.
1718. A plain sugar caster ; weight 6 oz. 19 dwt., at per ounce 57s. 6d.
- 1720-50. Three plain dredgers with reeded borders, bodies bellied below waist ; 4 in. and $4\frac{1}{4}$ in. high. The three 7 oz. 9 dwt., at per ounce 100s.
1731. Set of three casters, octagonal, with floral chasing. Centre 7 in., the pair 5 in. high ; weight 19 oz. 4 dwt., at per ounce 70s.
1748. A pair of Edinburgh casters, plain, 6 in. high, shaped bellied bodies ; weight 12 oz., at per ounce 54s.
1749. A London made caster, 4 in. high ; weight 2 oz. 5 dwt., at per ounce 30s.
1757. A sugar caster, chased with flowers and foliage, reeded border ; weight 4 oz. 16 dwt., at per ounce 34s.
1760. A caster for pepper, embossed with panels and flowers, 5 in. high ; weight 3 oz. 1 dwt., at per ounce 15s.
1780. A pair of plain casters, gadroon borders, bellied below waist ; weight 10 oz. 11 dwt., at per ounce 42s.
1791. A London made caster, as last in shape ; weight 2 oz. 19 dwt., at per ounce 15s. 6d.
1793. A sugar caster, with reeded border ; weight 3 oz. 11 dwt., at per ounce 29s.
1809. A pair similar to last, with acorn knobs ; weight 7 oz. 9 dwt., at per ounce 36s.
1817. A plain octagonal caster, $4\frac{1}{4}$ in. high ; weight 2 oz. 10 dwt., at per ounce 260s.

Centrepieces (*Silver and Old Sheffield Plate*).—

The epergne or centrepiece dates from George the First, when it began to displace the standing salt as the principal ornament on a fully set table. It was, however, left to the Sheffield platers to popularise the article and there are relatively more Old Sheffield Plate centrepieces for sale than examples in silver. The group includes an astonishing variety of styles and decorations, and marked degrees of stability and utility, for the centrepiece was used for fruit, flowers, sweetmeats and other purposes. A common form has arms, carrying glass or metal dishes, springing out from a central member mounted in turn with a bigger dish of like design. A standing fault is the comparative slightness of these arms and their ill-fitting, so that few old centrepieces are entirely satisfactory to the eye. Centrepieces are sometimes provided with receptacles for flowers, less frequently with utilitarian bottles more commonly associated with cruets, and occasionally with provision for holding candles. An epergne mounted on a tray is technically described as "on a plateau." No typical piece in silver has come under the author's observation in an auction room, but examples in both metals are reproduced in Plates 7 and 8.

CENTREPIECES (*Old Sheffield Plate*)

- B. S. An oblong centrepiece on four supports, reeded and leaved, 11½ in. high; the supports unioned to a pine-apple at the base, whence spring four wire branches carrying bonbonnières, original glasses. Sold at £6 10s.
- B. S. A square-based centrepiece, 22 in. high,

PLATE No. 7

A George the Third Old Silver Centrepiece consisting of a fine canopy frame finely ornamented with wrought silver floral devices, and surmounted with a pineapple and crown. Within the frame a shaped oblong fruit basket, pierced and ornamented with scrolls and border; a domed pierced base to support the last, and fitted with four scroll bracket arms carrying four baskets; four arms from a lower level on the base supporting four sweetmeat dishes; baskets and dishes pierced to match centre fruit bowl. All the pieces enriched with shaped and chased borders; the handles of the baskets of open work. Maker, Thomas Henry, London. Date, 1766.

Mr. W. H. Willson.



Plate 7

consisting of a flower-shaped wire-work structure of hexagonal wire, revolving on its base, supporting a circular centre glass and four branches with baskets and glasses hanging from the structure. Sold at 22½ guineas.

- B. S. An oval centrepiece, gilt, consisting of a dentated cut-glass dish, supported by a frame of flat chased band; four supports with unions and finial at base, and garlands of strung beads above; 11½ in. high. Sold at 9½ guineas.
- R. D. An epergne with four branches nicely shaped, chased with flowers and foliage scrolls. Five original cut glasses; 25 in. high. Sold at 12½ guineas.
- R. D. A centrepiece on reeded legs and chased paws, with four branches, a cut-glass centre dish and four sweetmeat dishes. Sold at £4 14s. 6d.

Chamber Candlesticks (*Silver and Old Sheffield Plate*).—These are a group apart from the table or pillar variety and the name sufficiently indicates their purpose. The flat candlestick was carried by the guest from the foot of the stairs to his bedroom, and there are still country inns where the time-honoured custom of placing candlesticks for retiral at night is scrupulously observed. We suspect there was a relevant connection between the broad base and “three bottle” men. Anyway probably more than ninety per cent. of chamber candlesticks are flat bottomed, the pan begin swaged or, in the case of later examples, spun. The rim of the tray part carries some appropriate wire edge, the plain reed, the bead and the gadroon being

PLATE No. 8

An Old Sheffield Plate Centrepiece, shaped triangular base on shell and scroll feet; a cut glass bowl of contemporary date resting in a wire-work basket ornamented with leaves; the basket on a collar supported by a group of three draped caryatides standing on the base; the edge of the basket and the base ornamented with egg-and-tongue device. Marks. Phoenix and Kirby, Waterhouse & Co. Date, *circa* 1825.

Mr. B. B. Harrison.

A George the Third Silver Centrepiece; oval on plain, with pierced band round base which is raised on four feet; fluted oval cone mounted with a collar from which springs four thread wire arms carrying silver dishes with fluted centres. The whole surmounted with a boat-shaped fruit bowl with fluted bottom; the border pierced and chased; two curved reeded handles. London marks. Date, 1786. Weight, 97 oz.

Mr. W. H. Willson.



Plate S

most common. Generally the socket is carried on a short stem which is slotted just above the tray to accommodate the point of the snuffers. A bow or ring-handle affords a convenient means of carrying and a member upon which to form a little loop to take the hook of the extinguisher. The last named more rarely sits on a small cone soldered on the base of the candlestick. Chamber candlesticks came in with the early decades of the eighteenth century, but it was not until 1750-1760 that they came to be generally used. The marks are usually on the bottom. Silver patterns are readily bought and there is also a good demand for Old Sheffield wares, which follow faithfully the main features of the original designs.

CHAMBER CANDLESTICKS (*Silver*)

1744. A pair of chamber candlesticks ; weight 24 oz. 14 dwt., at per ounce 17s.
1764. One only flat candlestick with a gadroon edge on three shell feet, with its extinguisher ; weight 15 oz. 1 dwt., at per ounce 10s. 6d.
1811. One only oblong flat candlestick, with a gadroon edge and its extinguisher. Makers, J. Roberts and Co., Sheffield ; weight 9 oz. 12 dwt., at per ounce 11s. 6d.

Cheese Toasters (*Silver and Old Sheffield Plate*).—

Perhaps it would have been more correct in this case to have reversed the sub-head printed in italics, for the cheese toaster is essentially a Sheffield Plate piece. Silver toasters are rare, but Mr. Caldicott enumerates one dated 1767. Its use went out of fashion during the reign of the last George, but while the demand lasted there were a fair number of patterns made.

There were two principal styles, those with back and end handles. That with the wooden handle centrally fixed on the long side of a rectangular tray is the more characteristic and interesting; the other variety has end handles and was sometimes water jacketed. An ordinary size is 10 in. by 7 in. The tray, or pan, is sometimes divided to take portions of cheese, and less frequently one finds a cheese toaster with a set of six oblong pans. The cheese was cut into thin slices and placed in the pan, which was set in front of the fire with the hinged cover raised. Thus the toaster became a glorified Dutch oven, the polished inner surface of the cover deflecting the heat-rays on to the cheese. The cheese toaster had a water bottom, and the hot water was introduced either through a lidded inlet at the side or end, or through the socket of the handle when that was at the back. The wooden plug-end was encased in a brass cap terminating with a screw which fitted the bottom of the socket. Some of the lids are hinged to the body, others to twin prongs which engage sockets at the back of the cheese toaster. It is worth noting that toasters occasionally figure in catalogues of auctions as composite, that is they have bodies of Old Sheffield Plate and lids of silver. A typical piece on a spirit lamp stand is shown in Plate 16.

CHEESE TOASTERS (*Old Sheffield Plate*)

- B. S. An early cheese dish with hot water liner, beaded mounts and handles, oblong shape. Sold at £5.
- B. S. A similar one but with twisted handles. Sold at 4½ guineas.

- B. S. A cheese dish, consisting of hot water liner, dish, lid and six pans ; original wooden handle ; lid with the very rare prong hinge. Sold at 11 guineas.

Chocolate Pots and Jugs (*Silver and Old Sheffield Plate*).—Chocolate as a beverage came into use and favour during the Commonwealth, and the pages of the *Tatler* and *Spectator* afford plenty of evidence of the popularity of the Chocolate houses in Queen Anne's day. Many of Steele's most sparkling numbers were written at White's Chocolate House, which was on the west side of St. James Street, and one does not doubt but that the same beverage was served at Wills', Jack's, St. James's and the Grecian, although those familiar names are usually associated with coffee. Budgell, one of the minor contributors to the *Spectator*, writing on "The Dangerous Influence of the Month of May," advises his fair readers "to be in a particular manner careful how they meddle with romances, chocolate, novels, and the like inflammers," each and all of which he regards as dangerous "to be made use of during this carnival of nature." This classification of chocolate is amusing, bearing in mind the modern opinion that it is "Grateful and Comforting." The chocolate pot of the period was smaller than the coffee pot, and had its spout at right angles to the handle. The latter is sometimes quite straight like a saucepan handle, and is not bowed and fixed at top and bottom to the body. A few interesting examples have a lid with a hole through the top and a thimble collar through which a wooden spattle was passed to facilitate the process of making the contents ready

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for pouring. The marks are on the bottom or side. The lid may be marked inside. Chocolate pots in Old Sheffield Plate are rarer even than examples in wrought silver. An example is shown in Plate 10.

CHOCOLATE POTS (*Silver*)

1688. A William and Mary chocolate pot, plain body slightly tapered toward neck, scroll handle, dome cover, decorated with cut card ornament, shell thumbpiece; spout at right angle to handle; $4\frac{3}{4}$ in. high. Marked G.S. with two pellets in a shaped shield. Weight 6 oz. 18 dwt., but sold "all at" for £290.
1710. A Queen Anne plain chocolate pot, dome cover and short spout. Maker, Robert Cooper; weight 6 oz. 5 dwt., at per ounce 520s.

CHOCOLATE POTS (*Old Sheffield Plate*)

- B. S. A cylindrical chocolate pot, pull-off lid; original wooden handle, spout; the knob of the lid made with a bayonet fastening; 9 in. high. Sold at £6.
- B. S. A quite plain cylindrical chocolate pot; with a side handle and a hot water inlet. Sold at £4 15s.

Coasters or Decanter Stands (*Silver and Old Sheffield Plate*).—These articles were introduced in the second half of the eighteenth century. They are rarely met with singly; pairs occur, but sets of four or six were the proper complement of a well-appointed table. Their purpose was to hold the decanter and prevent the staining of the table top by providing a receptacle for the drops of wine that ran down the side

of the bottle. By far the greatest number have wooden bottoms, but one occasionally finds an all-metal coaster, and the author has a pair in red lacquer with the finest of reeded wire round the rim. There are no marks on the metal and it is probable that it is plated, and they are almost certainly of late eighteenth-century manufacture. The sides of the conventional patterns are variously ornamented, all the decorative treatment possible with a cruet band being adapted to coasters. When two coasters are coupled and the pair mounted on four small wheels the piece becomes a "wine wagon." The prices of coasters in both metals are steadily rising and sets of four, as will be gathered from the list below, command long prices. Yet it is no more than ten years ago that the writer in winding up an estate thought himself fortunate to get three pounds for a set of four in Old Sheffield Plate with mahogany bottoms. The derivation of the word is said to have come from the way the little tray and its cargo coasted round the table after the dishes were removed and were replaced by the walnuts. A few miniature coasters for holding the glass of the individual diner are to be found, and are well worth trying to secure. Six typical coasters are shown in Plate 9.

COASTERS (*Silver*)

1760. Four silver-gilt decanter stands. Sold "all at" for £14.
1773. Four decanter stands, pierced with trellis work, and embossed with drapery festoons. Sold "all at" for £31.
1800. Four plain decanter stands, Dublin make. Sold "all at" for £17.

PLATE No. 9

A GROUP OF OLD SILVER COASTERS

Top Row. Left to Right.

A George the Third pattern, with wavy bead edge ; bar pierced and slightly engraved. London marks. Date, *circa* 1770.

A George the Third pattern ; pierced and chased, rope border. London marks. Date, 1770.

A George the Third pattern, with thread edge and collette above the base ; engraved ornament. London marks. Date, 1796.

Bottom Row. Left to Right.

A George the Third pattern ; rope edge diamond piercing. London marks. Date, 1803.

A William the Fourth pattern ; body moulded and fluted, edge shaped and ornamented gadroon and shell. Sheffield marks. Date, 1831.

A George the Third pattern ; half fluted ; gadroon border. Sheffield marks. Date, 1812.

Mr. W. H. Willson.

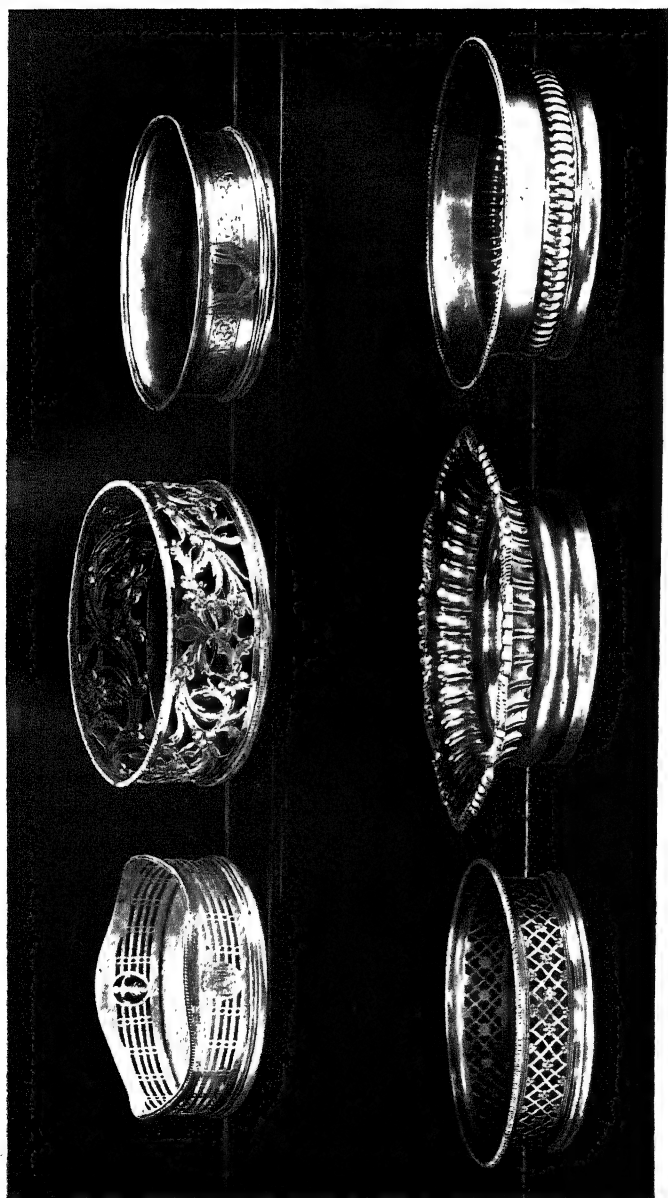


Plate 9

1807. Four wire-work bottle stands of Sheffield make. Sold "all at" for £19 10s.
1816. A pair of coasters, vertically pierced sides, festooned decorations, blue glass liners, of London make. Sold "all at" for £10 10s.

COASTERS (*Old Sheffield Plate*)

- B. S. Four circular decanter stands, pierced bands, $5\frac{3}{4}$ in. diameter, 3 in. deep. Sold at 7 guineas.
- B. S. Three double decanter holders for six bottles; pierced and chased. Sold at £8 10s.
- R. D. A set of three coasters, with fluted and gadrooned borders, with two others, nearly similar. Sold at £3 10s.
- R. D. A pair of decanter stands, with chased foliage borders, 7 in. diameter; another pair with gadroon borders, 6 in. diameter. Sold at £3 15s.

Coffee Pots and Biggins (*Silver and Old Sheffield Plate*).—These two vessels, intended for the same purpose, are distinguishable partly by the shape of the body and more particularly by the spout, which, in the case of the biggin, is little more than a lip, and put on the body opposite the handle. That also holds good with the majority of late Georgian coffee pots with full spouts, but earlier examples had frequently the spout at an angle of ninety degrees to the handle. Coffee was introduced into England a little before the Commonwealth, but the silver coffee pot is nearly a generation later. The earliest models were round truncated cones with a straight spout rising from a point, about a quarter of the height above the base. The handle of wood, stuck out like a saucepan handle.

The next stage was the introduction of the octagonal^{*} body, which was like the original type, tapered and truncated. The bellied body, with the curved spout, and the leaf-like formations at the base of the spout, began to be made in Queen Anne's time, and that pattern once established the elaboration of ornament was only a question of time. Obviously, piercing was not permissible, but nearly every other process was enlisted by coffee-pot makers in both the metals. It is a little difficult sometimes to decide whether a pot is a biggin or a jug for hot drinks, and a detail which may settle the question occurs just inside the lid, where, if there is any lodgment for the wire on which the straining bag was hung, it is safe to pronounce the piece a biggin. Examples are shown in Plates 10 and 11.

COFFEE POTS (*Silver*)

- 1713. A plain Queen Anne coffee pot, dome cover, faceted spout. Maker, John Stocker; weight 14 oz. 3 dwt., at per ounce 54s.
- 1715 (*circa*). A Queen Anne plain coffee pot, cylindrical body, spout partly fluted and at right angles to handle, of wood and straight out from the body (saucepan fashion); dome cover with scroll knob; base with pierced diamond ornament; Newcastle made; weight 25 oz. 5 dwt., at per ounce 48s.
- 1725. A bellied coffee pot, with dome cover and a wooden handle, chased design of flowers and scrolls; weight 21 oz. 11 dwt., at per ounce 15s.
- 1733. A plain coffee pot with partly fluted spout; weight 20 oz. 17 dwt., at per ounce 37s.
- 1750. A plain coffee pot, cylindrical body with

- fluted spout ; weight 45 oz. 8 dwt., at per ounce 11s. 6d.
1767. A plain coffee jug with a gadroon-bordered cover ; weight 20 oz. 12 dwt., at per ounce 49s.
1769. A coffee jug embossed with batwing, fluting and gadrooned borders ; weight 27 oz., at per ounce 29s.
1779. A plain vase-shaped coffee pot, beaded border ; weight 29 oz. 11 dwt., at per ounce 19s.
1798. A coffee pot, partly fluted with gadroon borders ; weight 22 oz. 14 dwt., at per ounce 11s. 6d.
1824. A coffee pot, chased with scrolls, flowers and foliage ; weight 34 oz. 16 dwt., at per ounce 8s. 3d.

COFFEE POTS (*Old Sheffield Plate*)

- B. S. A pear-shaped coffee pot, book hinge joint, knobbed lid, wicker-covered handle, 10 in. high. Marked false silver devices and therefore probably of earlier date than 1773. Engraved with a crest. Sold at 5 guineas.
- R. D. A coffee pot, with chased design and green ivory handle. Sold at £3.
- R. D. An oblong-shaped coffee pot on ball feet. Sold at 55s.

Cream Pails and Cream Jugs (*Silver and Old Sheffield Plate*).—The cream pail is one of the daintiest pieces that a collector of old silver can covet. It may be of all metal, and whatever its shape it will have a bale handle. In spite of the purpose to which it was put the body was made perforated, pierced and even

PLATE NO. 10

A Queen Anne Old Silver Chocolate Pot ; lid with double hinges, the upper and smaller to allow the knop to be turned back to admit the whirling mop ; a small hinged lid on the spout. London marks. Date, 1713. Gross weight, including handle of wood, 23 oz. 18 dwt.

A George the First Silver Octagonal Coffee Pot, with Ebony handle ; shaped spout and moulded base. London marks. Date, 1716. Gross weight, 25 oz.

Mr. W. H. Willson.

TWO OLD SHEFFIELD PLATE COFFEE POTS

Left Hand.

A pear-shaped pattern with floral design chased on body and lid ; foot and edge of lid ornamented with bold bead design ; pineapple knob, spout in character with a bird's head. Date, *circa* 1765.

Right Hand.

A plain pear-shape, with spout similar to the above ; the lid surmounted with a cone knob ; the edge and the foot with gadroon design ; imitated silver marks near rim and handle. Date, *circa* 1760.

Mr. B. B. Harrison.



Plate 10

of wire, although in such cases a blue glass liner was necessarily fitted. The content was served with a ladle. The jug, from which cream could be poured, was used side by side with the pail, and it seems not improbable that one was used at the dinner table for serving cream over fruit, and the other as a complement to the teapot. The short, low-bellied jug with a small lip and a bow handle, which just now is commanding such high prices per ounce, dates from George the First's day, but there was an earlier type, with a bellied bottom, a straight neck, no lip and a simple bow handle. These early miniature jugs are sometimes found in sets of three small ones and one a size larger. These sets are rare and have puzzled the experts, who are not agreed about their probable use, some holding that they were for liqueur, while others maintain that they are the true Queen Anne cream jugs.

The bellied pattern had a ring foot, but with George the Second the silversmiths adopted the method of putting the round-bottomed body on three fancy cast silver feet. These were still plain, but in the next reign the body began to be decorated by repoussé and chasing. The lip became an elongated spout, and in place of a bow, a curved or shaped handle was substituted. The three feet were probably never quite satisfactory—most collectors know the specimen with two feet on the jug and the other "in one of my boxes," and in place thereof the silversmiths tried (about 1770-1780) a round foot and a short stem. These necessitated some alteration in the shape of the body which assumed a vase shape below the line where the neck breaks into a well-rounded shoulder.

Ten years later the elaborately chased body went

PLATE NO. II

A James the Second Conical Coffee Pot in Old Silver, engraved with the arms of the donor and the inscription: "The Gift of Richard Sterne, Esq. to y^e Honorable East India Comp^a." Maker's mark G. G., possibly George Garthorne, London. Date, 1681-82.

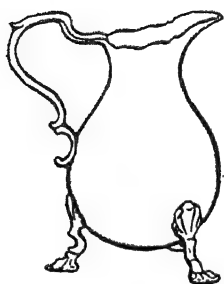
Victoria and Albert Museum.



out of fashion and at the end of the century we find a return to simple outlines, restrained bead or reed borders, and the bow handle. The foot and stem were kept and an oval helmet-shaped body came into fashion, recalling slightly a certain heavy ornate style of the second George's time. About the same time a modification of the pattern was introduced which suggests the drastic treatment of cutting off all the foot and part of the body. This type of jug stood on its own bottom, and was relieved by a simple fluting round the lower part. Severity of outline and restrained ornament continued the fashion right on to George the Fourth's day, but fuller bodies, which, however, never degenerated into "bellies," became the vogue. The necks of these were short, and the lips and rims were often gracefully formed. The cream jug in Old Sheffield Plate follows only a limited number of the silversmiths' pattern of the later period. The earlier models do not appear to have been reproduced. Cream jugs are shown in Plate 3 and Fig. 15.

CREAM JUGS AND PAILS (*Silver*)

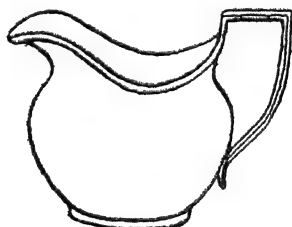
- 1722. A small plain bellied cream jug on a round foot ; weight 3 oz. 14 dwt., at per ounce 300s.
- 1726. Another similar ; weight 2 oz. 6 dwt., at per ounce 300s.
- 1729. A plain, faceted cream jug, with scroll handle, on three moulded feet. Maker, Edith Fletcher ; weight 5 oz. 11 dwt., at per ounce 460s.
- 1734. A plain cream jug on a round foot ; weight 3 oz. 15 dwt., at per ounce 195s.
- 1737. Another similarly described ; weight 2 oz. 7 dwt., at per ounce 320s.



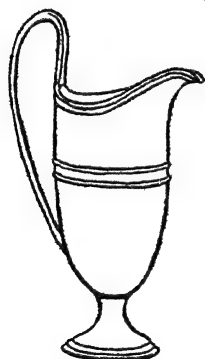
CIRCA 1750



CIRCA 1725



CIRCA 1810



CIRCA 1785



CIRCA 1795

SOME TYPES OF CREAM JUGS

E.S.M.

Fig. 15.—George I—George III.

1746. A plain cream jug on three feet, sold with two others similar, of 1747 and 1748, but embossed sides; weight of three 8 oz. 5 dwt., at per ounce 30s.
- 1750 (*circa*). An Irish helmet-shaped cream jug, chased with a mask, flowers and fruit; on three lions mask and claw feet. Dublin made; weight 7 oz. 13 dwt., at per ounce 115s. Another of same date, place and style; weight 6 oz. 18 dwt., at per ounce 95s.
1751. A cream bucket; weight 2 oz. 10 dwt., at per ounce 72s.
1767. A cream jug, wrought as a cow; weight 4 oz. 14 dwt., at per ounce 100s.
- 1774-78. Two cream jugs, one plain, one embossed; weight 7 oz. 2 dwt., the two at per ounce 28s.
1780. A vase-shaped cream jug, circular foot, rope pattern edge, embossed; weight 2 oz. 19 dwt., at per ounce 17s.

CREAM JUGS (*Old Sheffield Plate*)

- B. S. Two oviform cream jugs, on feet, with beaded edges; one other with a snake handle. Sold at 4 guineas.
- B. S. A pair of oval cream bowls on feet, wrought in wire work with original blue glass liners, each with a spoon rack; six spoons. Sold at 4½ guineas.
- B. S. A circular, urn-shaped cream bowl on a foot, with a lid, ring handle, and gilt inside, 6 in. high. Sold at £4.

NOTE.—In connection with cream jugs, it is specially worth recording that at the sale of some silver

PLATE NO. 12

A George the Third Eight-Bottle Old Silver Cruet ; pierced and engraved band ; bead edge, lower edge moulded over a mahogany base board, to which ball and claw feet are screwed. London marks. Maker's mark. H. B. (script). Probably Hester Bateman. Date, 1783.

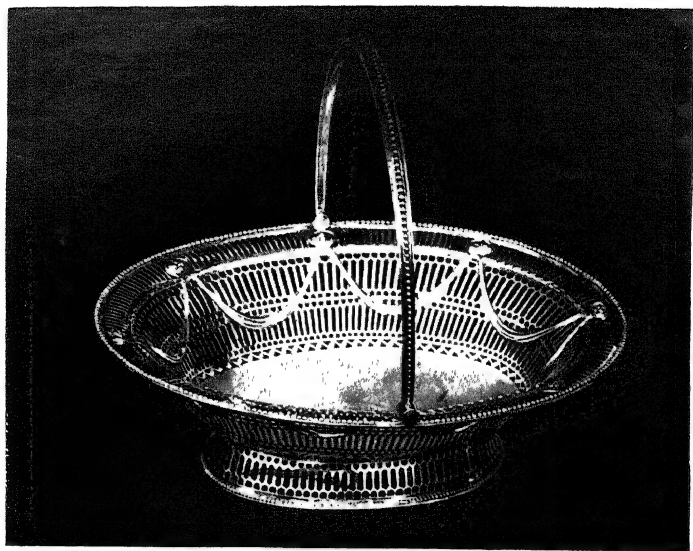
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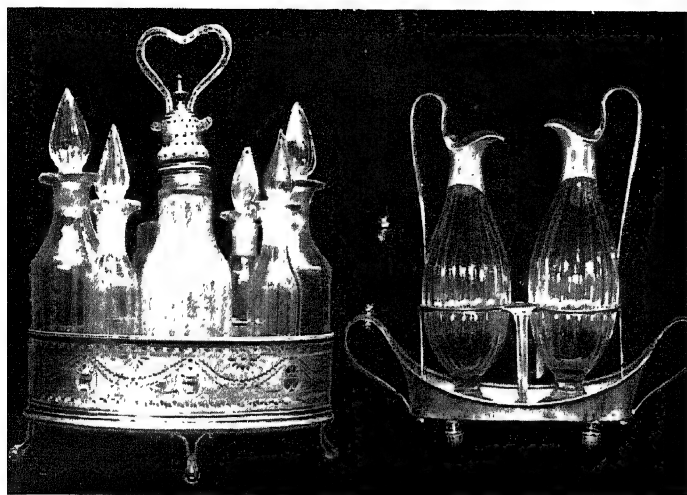
A George the Third Oil and Vinegar frame ; two contemporary glass bottles with silver lips and handles ; boat-shape handled frame on feet. London marks. Date, 1770. Weight of silver, 15 oz.

Mr. W. H. Willson.

An Old Sheffield Plate Soy Frame ; four cut-crystal bottles and stoppers in silver mounts and with handles on a long octagonal base, gadroon mounts ; fine thread rings for bottles. Makers, Nathaniel Smith & Co., of Sheffield. Date, circa 1790.

Mr. F. Bradbury.





belonging to Earl Howe, in June 1919, a cream ewer and cover, oviform in shape, on three moulded feet, with a scroll handle and a short spout and a lip and cover delicately engraved, realised the high price of 760s. per ounce. This ewer was only $4\frac{1}{2}$ in. high and weighed 9 oz. 6 dwt. The maker was Auguste Courtauld, and the date letter that of 1732.

Cruets (*Silver and Old Sheffield Plate*).—It is a curious fact, for which one can find no explanation, that at the present time the cruet is out of favour with collectors. Long prices are being paid for old glass, and quite extraordinary values obtained for peppers, salts and mustards, but combine old glass in a silver stand of undoubted date and it requires the magic name of Paul Lamerie to give it a value commensurate with those of the two materials of which it consists. Yet many a cruet possesses a good appearance and if its bottles are the originals and free from flaw it ought to have an added interest for collectors. The piece, which dates from Queen Anne's time, can be—and was—produced in a considerable range of patterns, and a representative collection will embody piercing, repoussé, chasing, and engraving, with the added feature of fancy edge work in one or another of its variants. There are two distinct types—the canoe or boat shape with end handles, and the frame with its central lifting handle and the cut-out plate fastened thereto for the purpose of separating and supporting the bottles. The band of the frame in either affords the biggest surface for decoration and it is to the credit of the old craftsmen that they treated it with admirable restraint, for an over-decorated frame, especially if it is embossed,

is an abomination to those who like to find the sense of cleanliness in all that appertains to meals and feeding.⁷ The old Sheffield platers were less particular in this respect and their florid designs leave something to be desired.

The bottom of some silver cruets of the eighteenth century are swaged with a turn-down rim. This plan gives a rebate below the bottom, which is reinforced by a mahogany disc or shape. In such case the mark will be found on the bottom and inside, that is in contact with the bottles. The number of bottles was often eight and occasionally ten, the condiments including white and black pepper, oil, vinegar, cayenne, soy—a sauce—and one or more special flavourings. The modern breakfast cruet with its bottles in miniature and a salt cellar, does not occur. Small frames with four bottles, equivalent to our luncheon cruets, are met with, and a three-bottle frame with a handle at the back is worth attention when an example comes before the collector. Small soy frames (*q.v.*) really form part of this group. What is known as a Warwick cruet, really a salad cruet, is bigger than the usual dining-table variety, and consists of a rather massive five-hole frame in which are two pepper pots, a bottle for oil, another for vinegar and a larger caster for sugar. This pattern was chiefly made between 1750 and 1765. Apart from the special pattern with the wooden base mentioned above, one looks for marks on the band near the rim or on the bottom. The handle, if loose, and the casters, if metal, ought to be marked to correspond with the body. For examples of cruets see Plates 12 and 28.

CRUETS (*Silver*)

- 1713. A Queen Anne cruet frame, with plain rings fitted with a small muffineer, and two silver-mounted, cut-glass bottles. Maker, Pierre Platel; weight 13 oz. 2 dwt., at per ounce 6os.
- 1736. A Warwick cruet with three casters and two bottles; weight 36 oz. 12 dwt., at per ounce 22s.
- 1751. A Warwick cruet frame, with three plain casters and two silver-mounted, cut-glass bottles; weight 45 oz. 8 dwt., at per ounce 21s.
- 1767. A seven-bottle cruet, each mounted with silver lips and covers; weight 42 oz. 16 dwt., at per ounce 29s.
- 1784. An oval cruet and salad frame, pierced and engraved sides; four claw and ball feet, holding sugar dredger, pepper caster, two small sauce bottles, silver-mounted, oil and vinegar bottle, with vase handles and covers, two other small bottles; all stoppers; all in cut glass. London made. Sold "all at" for £6 10s.
- 1794. An oval cruet frame, reeded border and foliage bottle, seven cut-glass bottles; weight 33 oz. 5 dwt., at per ounce 7s.
- 1802. An oval cruet frame, engraved, with seven cut-glass cruets and a mustard ladle. Sold "all at" for £5.
- 1822. An oblong cruet frame, with gadrooned borders; eight cut-glass bottles, four with silver mounts; mustard and pepper ladles; weight 19 oz. 5 dwt., at per ounce 8s. 6d.

CRUETS (*Old Sheffield Plate*)

- B. S. A supper cruet on stand, with four wire and ball feet; 8 original bottles and stoppers; 4 glass bonbonnières round an oblong centre glass. Above the stand a Sheffield gilt knob, 16 in. high. Sold at £13.
- R. D. A cruet frame, with three cut-glass bottles; chased foliage decoration; 11 in. high. Sold at £2.

CHAPTER VII

THE QUEST—DRINKING VESSELS TO FISH SLICES

D**RINKING Vessels** (*Silver and Old Sheffield Plate*).—It would be possible to write a whole chapter about drinking vessels, and fill it with literary allusions. It will better serve the collector's needs to state, briefly and concisely, the differences between the various kinds of vessels that have held the popular fashion over a long period of English history. Alphabetically, although not quite chronologically, the beaker takes rank in the list. It is the ancestor of the glass tumbler found on every dining-table; it has never had either handle or spout, although it occurs with a base or flat foot, and a turned-over rim. It dates from the seventeenth century, early examples occasionally having a cover. The type is severely plain, with straight sides, and the surface restrainedly decorated with a chased design or raised pattern. The side tapers and the diameter is nearly always larger at the top than at the bottom. The brim is often rolled outwards to break the straight line, and a beaker so made has a good deal more character than a true tumbler shape. Only a few examples occur in Old Sheffield Plate as the beaker had gone out of fashion by the middle of the eighteenth century. Examples dating from pre-Restoration days are taller than those that came afterwards, but that mode of determining the age of a beaker is only approximate and some other

evidence should be sought when buying. Beakers are marked outside, and usually under the rim.

Cups, of which there are an infinite variety extending over a very long period of time, are at the moment less in favour with collectors than tankards. What are known as standing cups, sometimes called a hanap, are big ornamental pieces, and command high prices, partly because of their rarity and early date, and partly on account of their artistic merit and the interest they arouse on craft grounds. The cup intended for individual use, however, is ordinarily a plain vessel, and compared with the tankard is apt to be lacking in character and individuality. The variety known as handled, or loving, cups attract the attention of many collectors, but the cup in any of its styles lacks the robustness of the tankard, nor has it the peculiar grace which makes the goblet so desirable an addition to a plate case.

The features which differentiate the goblet from the cup, lie in the shape of the bowl and the method of supporting the body on the foot. A goblet is usually, but not invariably, bellied, the bottom of the body is egg-shaped, and it is supported on a baluster or straight stem and a foot which may be square or any other shape, but is commonly round and slightly domed. There is not the same distinctiveness in a cup, for there the body curves away into the foot, with or without a collar to relieve its comparatively short stem. A steeple cup may have the main outline of a goblet, and has a cover which does not sit directly on the brim, but is raised therefrom by three or four slender balusters. Its upper member, terminating in a spike, suggests the steeple of a church and gives the piece its name. The

loving cup is not so old as the steeple cup, but, like it, is found in the plate chests of most of the city companies and the older colleges and institutions in the country.

The loving cup, according to one authority, is dated from Charles the First, but with the stricter national life of the Commonwealth its development was checked, and it was not until the days of the Merry Monarch that its place in corporate life was confirmed. Since then it has persisted, and it still remains the typical presentation piece with which a past-master or like officer will mark his tenure of office, or a long connection with some festive board. Its shape is not clearly defined and experts are not agreed on the point whether or not a loving cup *must* have two or even three, handles. The marks are variously disposed, frequently on the body near the rim, occasionally on the "belly" line, and less rarely on the bottom. Loving cups were made in fused metal as well as silver. Many of the most typical of the two-handled loving cups are of Irish origin and are characterised by what has come to be known as harp handles. These spring from the lower part of the body, curve inwards, but do not join the cup at the rim.

The flagon is a silver piece, an aristocrat in the family of drinking vessels. It is earlier than the tankard, which it resembles in some respects, but the one suggests Don Quixote and the other Falstaff. It is earlier than Elizabethan times. The lids are hinged at a point set well back on the handle, and there is a thumbpiece to enable the drinker to turn it clear out of the way when he fell to quaffing its contents. Some flagons are ecclesiastical pieces.

Tankards are occasionally found in Old Sheffield

Plate, but the piece is a wrought silver vessel in style and character; its broad base, ample girth, generous handle and substantial lid and hinge all suggest that opulence and prosperity were the fortune of the original owner. Some one has said that the charm of the tankard lies in the lid and there is some truth in that contention. The lid and hinge of a tankard are well worth careful study along the lines indicated in Chapter IV. There is, in a good example, a very complete connection between it and the handle, each being the counterpart of the other and both essential to the design. The hinge strap will be set well back and soldered to, or possibly cast on, the bow. In some examples this part of the hinge is treated decoratively, a popular feature being a lion sejant. A thumbpiece on the strap is conveniently placed for raising the lid, and turning it completely back. This again is often artistically designed or quaintly cut in the metal and add much to the charm of the tankard and a certain sense of satisfying proportion. The tankard is a Tudor vessel, and Corpus Christi College, Cambridge, possesses a good specimen dated 1571. Tankards made before the Civil War were straight-sided, but often elaborately ornamented with repoussé and chased work. The soberness of the Puritans showed itself on the outside of the cup, and the tankard of the Commonwealth is marked by plain lines, flat lids, and simple decorations. At the end of the seventeenth century and the beginning of the eighteenth ornament again became the vogue, and some of the Georgian tankards are bellied, and have domed lids. A knob has then to be substituted for the thumbpiece, or, as it is sometimes appropriately called, the purchase. Two special types



BEAKER
CIRCA 1590



TUMBLER
CUP
CIRCA 1745



TANKARD
CIRCA 1750



GOBLET
CIRCA 1780



IRISH CUP
CIRCA 1736



WINE CUP
CIRCA 1650



MUG
CIRCA 1710



MUG
CIRCA 1710

SOME TYPES OF DRINKING VESSELS

E.S.M.

Fig. 16.—Elizabeth—George III.

call for a brief mention, namely, the patterns which bear the mark of the Newcastle office, which is straight side, has no lid and a foot, and the Scottish model which is marked by a lip in embryo, and a small curved extension on the lid to cover it. This feature is "along" the handle, that is, on the opposite side. Reproductions of tankard photographs will be found in Plate 13.

The marks on tankards earlier than George the Second are almost invariably found on the outside of the pot, and near the junction of the handle with the brim, the lid being marked outside. Later the marks were put on the bottom and inside the cover. What is known as a peg tankard was marked inside by subdivisions indicating equal parts—frequently an eighth of the capacity—thus providing for fair draughts all round when the tankard was common to the company. Mugs usually of silver are the little brothers of the tankard family, and date from the Restoration. There is a demand for them because they are now, as ever, popular as christening presents, but as collectors' pieces they have no particular merit, as the majority lack distinction or originality.

Tumbler cups, made in silver and more rarely in Old Sheffield Plate, are at the present time favoured by collectors, and big prices are being paid for them. The piece dates from the seventeenth century, when they were used by students at colleges, and in places where the inmates took their meals at a common table. The idea was that a serving man went round the table and filled the cup of each person at the board. The conventional shape tapers slightly, so that the cups could be nested for storing.

Many of the examples that find their way into the

auction room have hemispherical bottoms ; others are similar in shape and are ever so slightly flattened. The diameters range from $2\frac{1}{4}$ in. to $3\frac{1}{2}$ in. Another variant from the type had a slight handle and was shallower. This pattern is known as a taster, and examples later than the first two decades of the eighteenth century are only rarely found. Finally, there is the

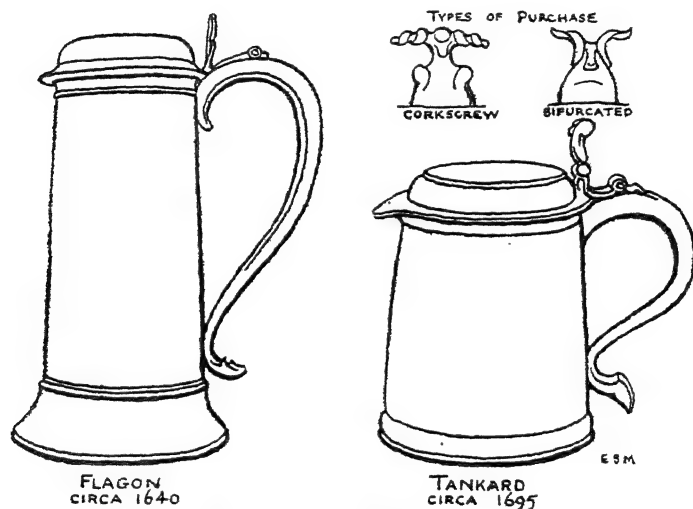


Fig. 17.—Drinking Vessels.

wine cup, a term sometimes applied to a straight side, tapering cup, on a stem and foot, of middle seventeenth-century date. The name does not convey an idea of a definite shape, but a form in which it frequently occurs is shown on p. 169.

Drinking vessels in Old Sheffield Plate are not common, but tankards, both open top and with a domed cover, were made and the examples that have preserved are often of good shape. It is not

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improbable that their scarceness is due to the best of reasons. They were subjected to hard usage, and were worn out and discarded.

BEAKERS

- 1690. William and Mary beaker, slightly widened toward the lip, engraved with foliage and banded with strapwork on a beaded foot. Norwich mark with maker's initials P.R.; weight 3 oz. 15 dwt., at per ounce 330s.
- 1698. Two William the Third beakers, embossed with spiral fluting and foliage round the lower part; on three ball feet, 8 oz. 10 dwt., the two at per ounce 120s.
- 1698. William the Third beaker, embossed and chased with a wreath of flowers. $3\frac{1}{4}$ in. high, tapered sides. Marked with a waterfowl in a circle (maker); weight 2 oz. 18 dwt., at per ounce 370s.
- 1793. A plain beaker; weight 5 oz. 2 dwt., at per ounce 18s.

CUPS

- 1573. An Elizabethan Communion Cup; $6\frac{5}{8}$ in. high; cylindrical form with spreading lip; engraved with two narrow bands of azured formal flowers; baluster stem; domed foot. Maker's mark I.P. in shield; weight 6 oz. 9 dwt. Sold "all at" £92.
- 1626. A Charles the First steeple-cup and cover embossed and chased with formal fruit and foliage; the cover surmounted by a steeple ornament; the cup on a stem formed as a three-handled vase; circular foot with egg-and-tongue border;

- 17 in. high. Marks on cup R.S. (maker); cover date 1636; weight 22 oz. 2 dwt. Sold "all at" £490.
1689. A William and Mary plain feeding cup, with tapering spout and S handle. Maker's mark L.A. with pellets and a scallop. A converted piece, probably a porringer of Charles the Second period; weight 6 oz. 8 dwt., at per ounce 120s.
1693. A William and Mary miniature cup, embossed with spiral fluting; 2 in. diam. Sold "all at" £13.
1717. An octagonal cup with a fluted band round the centre; $3\frac{1}{4}$ in. high, 4 in. diam. Maker, David King, Dublin. No handles; weight 5 oz. 3 dwt., at per ounce 620s.
1717. A plain two-handled cup; 9 in. high, 8 in. diam.; rib round centre; harp handles. Maker, Wm. Clarke, Dublin; weight 65 oz. 18 dwt., at per ounce 185s.
1738. A two-handled cup; 12 in. high, gilt and chased in relief, with strapwork; weight 66 oz. 16 dwt., at per ounce 54s.
1740. Two loving cups; fluted scroll handles. Dublin; weight 28 oz., at per ounce 48s.
1748. A two-handled cup and cover; $10\frac{1}{2}$ in. high; chased floral scroll-work and acanthus leaves, cover surmounted with three feathers; gadroon edge. Maker, John Jacobs; weight 47 oz. 5 dwt., at per ounce 61s.
1749. A loving cup, chased with flowers; shaped handles. Makers, Gurney & Co.; weight 27 oz. 18 dwt., at per ounce 9s.
- 1750 (*circa*). Three cups with scroll handles; reeded

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- rib round centre. Dublin mark ; weight 64 oz. 5 dwt., at per ounce 30s. Another similar, Dublin mark, $5\frac{1}{2}$ in. high ; weight 14 oz. 3 dwt., at per ounce 48s.
1760. A loving cup ; two scrolled handles ; embossed and chased with scrolls and flowers on matted ground. Maker, W. Homer, Dublin ; weight 19 oz. 7 dwt., at per ounce 15s.
1765. A two-handled cup and cover, embossed and chased with spiral flutings ; $14\frac{3}{4}$ in. high. Makers Thomas Whipham and Charles Wright ; weight 62 oz. 4 dwt., at per ounce 52s.
1790. A two-handled cup with a beaded rib round the centre. Maker, Mathew West, Dublin ; weight 14 oz. 5 dwt., at per ounce 39s.
1800. A loving cup with reeded handles. Makers, Sam Godbehere, Edw. Wigan and Jas. Bult ; weight 19 oz. 7 dwt., at per ounce 13s. 6d.

FLAGONS (*Silver*)

1660. A pair of Charles the Second silver-gilt flagons ; cylindrical shape, flat covers, with well spread feet and scroll handles. Thumbpiece representing a pierced heart, embossed and chased with flowers, foliage and cherubs. Height $15\frac{1}{2}$ in. Marks, a wheatsheaf or gerbe ; weight 262 oz. 10 dwt., at per ounce 90s.

GOBLETS

1606. Silver-gilt goblet, V-shaped bowl ; engraved with bunches of grapes on small ground ; vase-shaped stem chased with a shell pattern ; circular foot decorated as bowl, and with fluted

- border; 8 in. high. Marks, A.B. monogram; weight 9 oz. 17 dwt., at per ounce 89os.
1623. A plain goblet on baluster stem and round foot; $7\frac{1}{4}$ in. high. Maker's marks, T.B. with a boar's head below; weight 8 oz. 5 dwt., at per ounce 43os.
1651. A Commonwealth goblet; nearly cylindrical cup, embossed and chased round the lower part with a foliage pattern, baluster stem, slightly domed foot, partly chased with foliage, $8\frac{1}{4}$ in. high. Marks, C.P. with mullet; weight 12 oz. 14 dwt., at per ounce 29os.
1655. A Commonwealth goblet, similar in shape to last but plain; $6\frac{1}{2}$ in. high; weight 9 oz. 10 dwt., at per ounce 47os.
1657. A Commonwealth goblet, small, bowl nearly cylindrical, engraved formal foliage pattern, spreading foot; $2\frac{3}{4}$ in. high. Marks, H.N. over a bird and branch. Sold "all at" £105.
1813. Two goblets, partly fluted, border engraved with scale pattern; weight 9 oz. 3 dwt., at per ounce 11s. 6d.

MUGS (*Silver*)

1690. A William and Mary mug, bulbous body with straight neck, reeded, bow handle; weight 4 oz. 6 dwt., at per ounce 14os.
1692. A small mug, similar to the above. Mark, R.H.; weight 3 oz. 16 dwt., at per ounce 92s.
1706. A plain mug. Maker, Francis Garthorne; weight 3 oz. 19 dwt., at per ounce 5os.
1725. A plain mug of good size and shape; weight 11 oz. 8 dwt., at per ounce 24s.

PLATE NO. 13

FOUR OLD SILVER TANKARDS

A Commonwealth Skirt Tankard. London marks. Date, 1654.
Weight, 24 oz. 1 dwt.

A Queen Anne Tankard; with gadroon edge to cover and a similar design on foot; reeded and semicircular ornament above foot and round the body. Edinburgh marks. Date, 1704.
Weight, 31 oz. 7 dwt.

A George the Second Tankard; typical period shape. London marks. Date, 1746. Weight, 31 oz. 12 dwt.

A George the Third Tankard of Newcastle make, of which it is characteristic. Makers, Langlands & Robertson. Date, 1780.
Weight, 26 oz. 10 dwt.

NOTE. For other types of drinking vessels, see pp. 169 and 171.

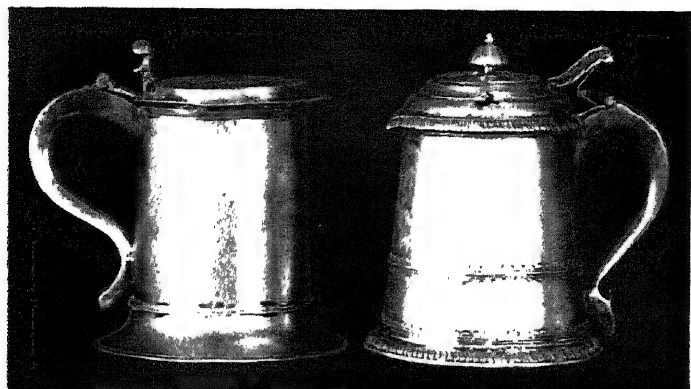


Plate 13

1734. A half-pint mug, plain ; weight 6 oz., at per ounce 12s.
1750. Two plain mugs ; weight 27 oz. 19 dwt., at per ounce 23s.
1756. A bellied mug, plain, scroll handle ; $3\frac{3}{4}$ in. high. London mark ; weight 5 oz. 19 dwt., at per ounce 16s. 6d.
1759. A shaped mug, plain, scroll handle. New-castle mark ; weight 10 oz. 8 dwt., at per ounce 20s.
1782. Three plain mugs ; weight 14 oz. 15 dwt., at per ounce 26s.

TANKARDS

1670. A plain tankard, flat cover, scroll handle, bifurcated thumbpiece, barrel engraved with arms ; $6\frac{1}{4}$ in. high. Maker, Arthur Heaslewood, Norwich. 25 oz. 14 dwt., at per ounce 62s.
1675. A plain tankard, flat centre, scroll handle, bifurcated purchase, the borders reeded ; $6\frac{1}{2}$ in. Marks, S.R. over a pellet ; weight 24 oz. 15 dwt., at per ounce 95s.
1683. A tankard, flat cover, scroll handle, corkscrew thumbpiece, borders reeded. Marks, D.G. with two *fleur-de-lys* in a lozenge ; weight 26 oz. 3 dwt., at per ounce 120s.
1686. A tankard, style as last, but barrel plain. Marks, Y.T. with a quarterfoil and three pellets ; weight 24 oz. 2 dwt., at per ounce 88s.
1689. A tankard, similar in style to above (1683), same marks, $7\frac{1}{4}$ in. high ; weight 23 oz. 6 dwt., at per ounce 80s.

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- 1694. A tankard and cover, flat lid, scroll handle, corkscrew thumbpiece. Mark, H.E. ; weight 26 oz. 18 dwt., at per ounce 58s.
- 1702. A plain tankard, flat cover, scroll handle, fluted thumbpiece, borders reeded ; 7 in. high. Maker, Wm. Matthew ; weight 23 oz. 8 dwt., at per ounce 70s.
- 1716. A plain tankard, domed cover, fluted thumbpiece ; weight 28 oz. 18 dwt., at per ounce 38s.
- 1718. A plain tankard, style as last ; weight 20 oz. 10 dwt., at per ounce 45s.
- 1724. A bellied tankard, domed lid, spout, moulded foot, embossed with scroll and flower pattern. London mark ; weight 36 oz. 19 dwt., at per ounce 9s. 6d.
- 1728. A plain tankard, reeded border, shaped handle, no lid ; weight 9 oz. 18 dwt., at per ounce 26s.
- 1741. A plain tankard, dome cover, scroll handle, open thumbpiece, spout at side of later date ; weight 28 oz. 8 dwt., at per ounce 21s.
- 1746. A plain tankard, as last, no spout ; weight 31 oz. 12 dwt., at per ounce 25s.
- 1774. A plain tankard, reeded border, no cover ; weight 14 oz. 8 dwt., at per ounce 15s. 6d.
- 1792. A tankard, domed lid, on spread foot, chased with scroll and floral pattern, engraved arms of Lord Nelson ; 9½ in. high. Maker, Thomas Graham ; weight 27 oz. 10 dwt., at per ounce 12s.
- 1829. A bulbous body tankard, with cover chased with hop design, fluted borders, gilt inside ; weight 35 oz. 8 dwt., at per ounce 8s. 3d.

TUMBLER CUPS

1678. A Charles the Second tumbler cup, embossed with flowers and foliage. $2\frac{7}{8}$ in. diam. Maker, Gibson, York. Sold "all at" £30.
1683. A Charles the Second tumbler cup, matted surface, 3 in. diam. Mark D.S. Sold "all at" £11 10s. Another similar, $2\frac{3}{4}$ in. diam. Marks G.R. in three places. Sold "all at" £24.
1711. A plain tumbler cup. Maker, Richard Richardson, Chester; weight 2 oz. 6 dwt., at per ounce 390s.
1713. A Queen Anne tumbler cup; $2\frac{7}{8}$ in. diam. Another, $2\frac{1}{2}$ in. diam., engraved "Wm. Twells in Nottingham." Weight of the two 3 oz. 11 dwt., at per ounce 110s.
1753. A plain tumbler cup; $2\frac{3}{4}$ in. diam.; weight 4 oz., at per ounce 100s.
- Not dated. Two tumbler cups, engraved "May the cause of liberty ever unite us." $2\frac{1}{2}$ in. diam.; weight 4 oz. 5 dwt., at per ounce 220s.
1765. A plain tumbler cup; $3\frac{1}{4}$ in. diam.; weight 6 oz. 4 dwt., at per ounce 64s.
1774. Two plain tumbler cups; $2\frac{7}{8}$ in. diam.; weight 7 oz. 12 dwt., at per ounce 46s.

Dishes (*Silver and Old Sheffield Plate*).—There is a great variety of dishes in both metals ranging from venison dishes of 24 in. or 26 in. diameter down to small round affairs with three or four divisions for holding as many kinds of vegetables. The dish intended for meat was usually oval and a well-raised cover not infrequently went with each piece, while

dish covers were also made for use on dishes of earthenware. The venison dish had its gravy flutes and a spoon well. Mr. Bradbury illustrates an oblong pattern which, strictly, might be designated a tray. It is deep, 22 in. long, and divided longitudinally into three partitions. Mr. Bradbury suggests that it may have been designed to stand on the sideboard to accommodate knives, forks and spoons when they had been removed after a course. The entrée, or as it is sometimes called the breakfast, dish, belongs to this group, and these articles usually command high prices, whether in silver or fusion metal. An early form in silver, which had a second tray for hot water, dates from the time of George the Second. The entrée dishes lend themselves to ornate treatment and are frequently found with the handle detachable without loosening screws, the idea being that on occasion the cover can be turned upside down and each dish used as a pair. The dish group are sometimes provided with fixed liners with a space between the two parts for hot water. A popular form of the round vegetable dish has a wooden handle straight out from the side. Auxiliary to dishes and dish covers were dish crosses, rather ungainly articles for supporting the dishes over a small spirit lamp which was set in a ring in the centre. What are known as dish wedges for causing the gravy to flow to the well, were made in Old Sheffield Plate. The dish cross cannot claim to be an artistic piece and the fact that it was often adjustable to take more than one dish made it complicated and liable to become rickety in use. Sets of dishes are utilitarian wares, but they command high prices when they come into the auction room in say six different sizes all in an equally good condition.

Plates are dealt with elsewhere, but it might be well to include here a brief reference to dinner services as a whole, and to schedule for reference a complete list of all the pieces that make up a typical set. Owing to the great weight, the purchase of a dinner service falls to the lot of but few people, and those that are sold rarely fetch more than a moderate price per ounce, as the following shows :—

A dinner service with gadrooned borders consisting of pieces made between 1767 and 1816 and comprising 66 dinner plates; 18 soup plates; 17 dishes from 12 in. to 21½ in. long; 8 oval dish covers; 4 circular entrée dishes and covers and four others of oblong shape, with a 24-in. venison dish. The weight of the service, 3284 oz.

Such a set was sold during the year 1919 and realised only 8s. 6d. per ounce, a figure typical of the price at which these services change hands.

DISHES (*Silver*)

1787. An oval dish, 16 in. long, gadroon border. Makers, Daniel Smith and Robert Sharp; weight 43 oz. 5 dwt., at per ounce 9s.

DISHES (*Old Sheffield Plate*)

- B. S. A pair of circular muffin dishes, with covers and hot water bases; decorated handles. Sold at £7 10s. A single one on a four-foot stand, sold at £3 5s.
- B. S. A soufflet or vegetable dish, consisting of a hot water dish, a liner, a fitted dish divider and a lid. Crested. Sold at £5 17s. 6d.
- B. S. Another, shell handled on four foliage feet. Roberts & Cadman's mark. Sold at £4 15s.

- R. D. A 23-in. venison dish with cover ; gadrooned border and foliage handle. Sold at 6 guineas.
- R. D. A set of six oval meat dishes of excellent shape and in good condition. Smallest $15\frac{3}{4}$ in. ; largest $21\frac{3}{4}$ in. longway. Sold at 30 guineas.

ENTRÉE DISHES (*Old Sheffield Plate*)

- B. S. A set of four circular entrée dishes with warmers, covers and stands with lamps ; the stands on leaf and claw legs and feet, pierced and with double handles ; the warmers, gadroon-edged, with hot water inlets ; the dishes, gadroon borders with wavy edge ; the covers with gadroon banding, acanthus knobbed and swaged, the whole fitting each to each. Sold at £27.
- B. S. A pair of oblong entrée dishes, warmers and covers, with gadroon edge, screw hot water inlets ; plain covers with ornamental handles. Sold at £8 10s.
- B. S. A pair of 12-in. circular entrée dishes with cover on warmer, base on 3 ball feet, gadroon edging, plain lid with gadroon edge ; original wooden handle. Sold at £9.
- R. D. A pair of $10\frac{1}{2}$ -in. oblong entrée dishes with covers, gadroon border. Sold at 10 guineas.
- R. D. A set of four 11-in. circular entrée dishes, gadroon and shell borders, sold with two-handled hot water stands, liners and covers. Sold at £35 10s.
- R. D. A pair of 11-in. oblong entrée dishes and covers, borders chased with flowers and foliage. Sold at $5\frac{1}{2}$ guineas.

NOTE.—Entrée dishes when sold singly realise

considerably less than half the value of pairs of equal condition and similar style. The following are typical prices each :—11 in. oblong, 40s. ; 12 in. oval, 47s. 6d. ; 11 in. oblong, 40s. ; dish on feet, 70s.

Egg Frames and Toast Racks (*Silver and Old Sheffield Plate*).—We put these together because both are of late eighteenth century introduction, and because they are not infrequently found in combination. The toast rack certainly is a one-purpose article, but the egg frame may comprise a rack for toast, a salt cellar or a pepper pot. There are plenty of examples of both wares to be bought in Old Sheffield Plate, and if the truth must be told the majority are commonplace in design and not always as well executed as they might be. Closely connected is the egg boiler, usually an ovoid vessel in two parts, with a ring for three or four eggs. The body is held in a three-arm frame under which is a small spirit lamp. A better pattern is flat top and bottom, and something like a collar box. A modification of the egg boiler is the vessel known as the egg warmer, which had no lamp, but a liner or hot water jacket, with a light tray to lower the eggs into, and lift them from, the bowl. None of the conventional patterns appeal particularly to collectors and prices do not rule high. When buying a silver toast rack it should be borne in mind that snuffers trays have sometimes been converted to the purpose.

EGG FRAMES (*Old Sheffield Plate*)

- B. S. A circular egg boiler, on wire-work stand with lamp, 12 in. high ; ring and lion mask handles, with lid divided and securing an egg holder, original wooden knob. Sold at 7 guineas.

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- B. S. A wire egg stand on 3 feet, with 6 egg cups and seven spoons ; surmounted by a salt dish and handle. Sold at £5.
- B. S. A triangular egg stand on ball feet, original cut-glass egg cups and spoons. Shell and gadroon decoration. Sold at 45s.
- B. S. A 2-handled oval egg boiler, pull-off lid, hot water liner, egg holder, original handles and water inlets with lids. Sold at 5½ guineas.
- R. D. An egg frame with four cups and spoons. Sold at 57s. 6d.

TOAST RACKS (*Silver*)

- 1784. A boat-shaped toast rack, with beaded border pierced at ends with a honeysuckle design ; weight 10 oz. 14 dwt., at per ounce 42s.
- 1818. Two toast racks, sold with a third dated 1834, oblong shape ; weight of the three 26 oz. 14 dwt., at per ounce 12s. 6d.

TOAST RACKS (*Old Sheffield Plate*)

- B. S. A canoe-shaped toast rack, on 4 honeysuckle feet, with interlacing longitudinal wires pinned through base. Sold at 50s.

Fish Slices (*Silver and Old Sheffield Plate*).—There is not much to be stated about this handsome piece, which dates from the second half of the eighteenth century. There are two principal shapes, the trowel, or as it is usually described, the triangular blade type, and one with a curved or more strictly a convex edge on the working side. This latter shape was obviously suggested by the shape of the fish which the implement

was intended to transfer from dish to plate. Handles are frequently of ivory, natural colour or stained green, of ebony or coco wood and sometimes of mother-of-pearl, and such are usually ferruled with silver.

Fish slices in Old Sheffield Plate are well worth careful examination as they afford perhaps the best examples of the way piercing in a press closes the surface silver of the fused metal over the raw edge that the punch makes. This, of course, applies to the bands of lined muffineers and mustard pots, to cake baskets, sugar basin bodies and other pierced work, but it can best be seen and understood in a flat article like the blade of a fish slice.

FISH SLICES (*Silver*)

1768. A fish slice, with a triangular blade, pierced with foliage pattern, handle dolphin fashion. Sold "all at" for £13.
1769. Another similar but with scroll handle; weight 5 oz. 3 dwt., at per ounce 60s.
- 1770 (*circa*). Another pierced and engraved with dolphins and scroll-work. Dublin made; weight 3 oz. 7 dwt., at per ounce 68s.
- 1772-3. Two fish slices, pierced triangular blades, scroll handles; weight 10 oz. 2 dwt., at per ounce 40s.
- 1774-5. A pair of fish slices, blades as last, handles with feathered edges; weight 9 oz. 3 dwt., at per ounce 64s.

CHAPTER VIII

THE QUEST—INKSTANDS TO PUNCH BOWLS

I**NKSTANDS** (*Silver and Old Sheffield Plate*).—These are exceedingly popular articles with collectors and realise comparatively high prices, especially for the smaller examples. The silver inkstand dates from Queen Anne and the styles include many varieties ranging from the dainty boat-shaped production holding a pair of small silver-mounted bottles to massive cast-silver affairs, heavily moulded in some fantastic pattern. When buying a tray-shaped inkstand it is well to check the marks on the constituent parts, because some soy frames and snuffers trays lend themselves readily to conversion. Another form is the box shape which, not infrequently, has corners of heavily-stamped metal, or, in the case of silver, cast feet. The complement of fittings varies considerably ; one or two ink bottles, a sand box, a wafer box, a pen wiper, and a taper holder in some one of its forms, often form a part of the outfit. The Sheffield platers followed nearly all the silversmiths' styles, but partly because their metal had its limitations they did not slavishly copy. Inkstands, as a rule, were subject to less wear and tear than many other articles of household use and the specimens which find their way into the market are often in excellent condition. Mr. B. B. Harrison has an interesting, if not particularly pretty combination, consisting of a plinth on which is a small inkpot. In the top are four holes for quills,

and below is a small drawer for wafers, while under that is a drawer-shaped sand box. For illustrations of inkstands see Plates 14 and 20.

INKSTANDS (*Silver*)

1766. An inkstand, 14 in. long, with a gadroon and shell pattern border on scroll feet, with 3 glass receivers fitted with silver covers. Maker, Edward Aldridge; weight 31 oz. Sold at per ounce 72s.
1788. A small oval inkstand, with horizontal loop handles, beaded rim, 4 claw feet, pierced galleries for bottles, and fitted with an ink bottle and a sand bottle, both silver-mounted; both bottles of cut-glass; weight of silver 3 oz. 18 dwt., at per ounce 90s.

INKSTANDS (*Old Sheffield Plate*)

- B. S. A two-handled boat-shaped inkstand, 7 in. long, with ink pot, sand pot, with wire knob lid, and a taper stand. Engraved with crest. Sold at £7 5s.
- B. S. A globe-shaped insktand on foot, festoon decoration, opening with spring knob and containing ink bottle, sand box, an ivory rule and receptacles for pencil and pen. Sold at £6 15s.
- B. S. A small canoe-shaped insktand on 4 ball feet, with ink pot, sand box and wafer box. Sold at £3 15s.
- B. S. An inkstand, 11 in. by 9 in. by 3 in., on 4 ball feet, with a drawer and ink bottle and pounce pot; a receptacle for wafers with a taper stick on the cover. Sold at 11½ guineas.

PLATE NO. 14

GROUP OF LIBRARY TABLE APPOINTMENTS IN OLD SHEFFIELD
PLATE

Three Taper Boxes. *From Left to Right* : (1) A round pattern pierced diamond and slot. Date, *circa* 1770. (2) Another pierced design. Date, *circa* 1790. (3) Another chased festoon ; bead edge and base. Date, *circa* 1775.

A Taper Jack of flat wire work ; globe shape ; reeded collette foot, side handle. Date, *circa* 1790.

An Inkstand. Tray pattern ; gadroon and shell filled edges ; two bottles ; a wafer box and a taper stick with chained extinguisher. Date, *circa* 1820.

A Surprise or Globe Pattern Inkstand on collette foot ; reeded ; festoon ornaments ; drop spring lid. Date, *circa* 1795.

Mr. B. B. Harrison.

An Old Silver Inkstand on a gadroon bordered tray on four ball and claw feet the bottle cages pierced ; three silver mounted crystal bottles of contemporary make. London marks. Date, 1770. Weight of silver, 21 oz. 13 dwt.

Mr. W. H. Willson.

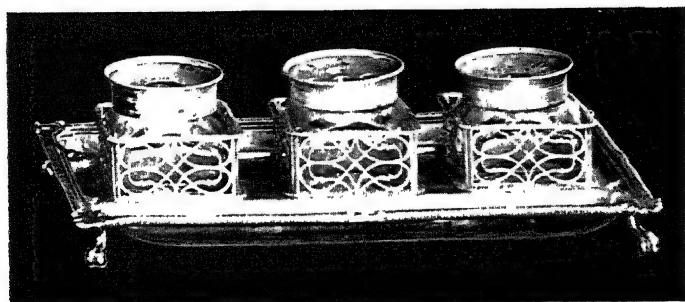


Plate 14

R. D. A 9-in. inkstand, with pierced gallery, taper stick and two blue glass ink bottles. Sold at £2 10s.

Jugs and Pitchers (*Silver and Old Sheffield Plate*).—A few collectors regard the jug with more favour than the coffee pot, to which it is akin, and indeed it is sometimes a matter for speculation as to which purpose a specimen may have been put originally. A chocolate jug of the Queen Anne period may have been converted to more convivial purposes by the fine gentlemen of whom Charles Surface and Captain Absolute are the prototypes. The wine jug of George the Third's time may serve the hostess of his great-great-grandson's day as a vessel for hot water, for your jug is a long lasting piece with a gift of accommodation. In shape, style and decoration it is like some of the coffee pots of contemporary date, and one authority warns collectors against a practice—not a very common one we think—of converting coffee pots into jugs by the expedient of removing the spout and substituting therefor a long lip. Jugs were freely made in Old Sheffield Plate, and in some of the old catalogues are listed as pitchers, though strictly that term ought perhaps to be applied only to jugs which have no cover. The Sheffield makers made a special feature of vase shapes and produced many beautiful examples in the Adam and other classical styles.

A jug of particular interest to collectors with long purses and deep pockets, is known as tiger ware, a dark mottled "pot," very hard, with a fine glaze and almost invariably silver-mounted. It is a German type and the town of origin is said to have been

PLATE NO. 15

An Old Sheffield Plate Claret Jug; fluted body, pineapple knob; Collette foot. Height, 16 in. Imitated Silver mark. Date, *circa* 1765.

Mr. B. B. Harrison.

A George the Third Old Silver Jug; plain body with an ornamental lip or spout, pine cone knob; original cane on flat wire handle. Marks as shown on p. 63. London made. Date, 1769. Weight, 18 oz. 12 dwt.

Miss E. M. Young.

An Old Sheffield Plate Jug; octagonal body with chased garter and shield; collette foot; rat-tail handle joint; thread wire edges. Date, *circa* 1800.

Mr. B. B. Harrison.

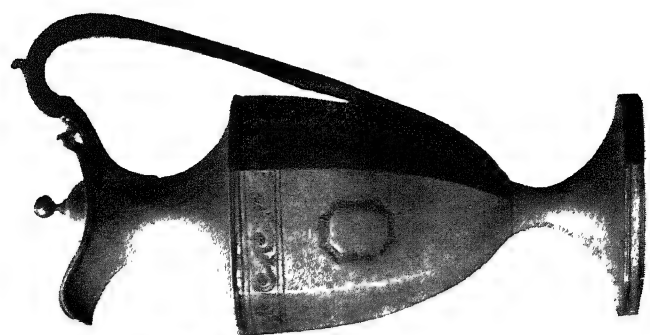
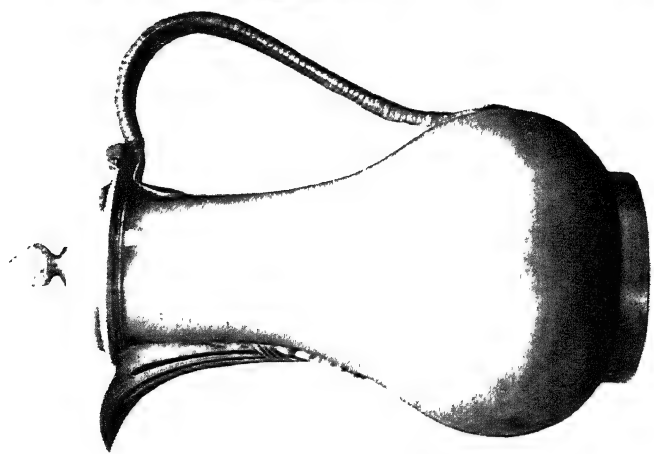
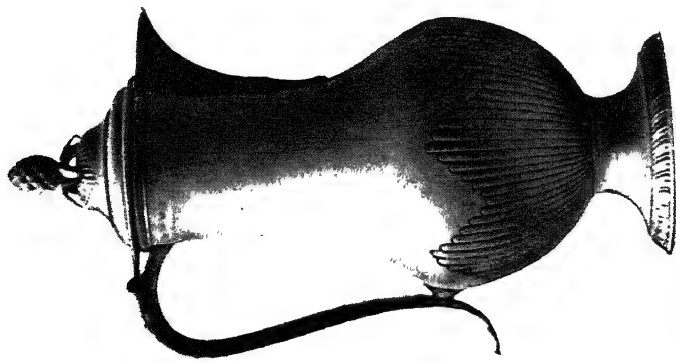


Plate 15

Cologne. The most coveted examples are those that are catalogued as Elizabethan. The mounting of earthenware jugs with silver rims and decorations has been popular with craftsmen right down to the present day, when Douulton ware is treated as tiger ware was in the sixteenth century. It is not surprising that the makers of Old Sheffield Plate took the work of potters of their own day and mounted them. Examples by Wedgwood, and jugs made from designs attributed to the Adam Brothers and Flaxman afford evidence of this practice of combining ware and silver in the eighteenth century. Descriptions and present-day values of tiger ware will be found in Chapter X. where are particulars of a group of rare pieces for which exceptionally long prices have recently been paid. Three typical pieces are shown in Plate 15.

JUGS (*Silver*)

1742. A jug with a short spout, and a lion rampant handle, chased; cover of later date. Maker, Peter Elliott, Exeter; weight 25 oz. 9 dwt., at per ounce 145s.
1752. A hot water jug, finely chased with scroll-work, masks, fruit, flowers and foliage. Maker, John Wirgman; weight 27 oz. at per ounce 36s.
1759. A plain jug with a shell spout and a scroll handle; weight 26 oz. 15 dwt., at per ounce 82s.
1773. A hot water jug on circular foot, plain body, fluted spout with medallion below, domed cover, gadroon edge, cone knob; 10½ in. high; weight 21 oz. 5 dwt., at per ounce 26s.
1778. A plain vase-shaped, hot water jug on foot,

border beaded ; weight 26 oz., at per ounce
35s.

JUGS (*Old Sheffield Plate*)

- B. S. An octagonal jug on foot, original wood handle, pine-apple knob, capped hinges ; 12 in. high. Sold at £4 10s.
- B. S. A chased and embossed hot water jug on a foot ; original handle, hinged lid. Sold at £6.
- B. S. A pear-shaped hot water jug, on foot with hinged lid and original wooden handle. Sold at £5.
- B. S. A cylindrical hot water jug with a square lip and wooden handle. Sold at £4 10s.

Kettles (*Silver and Old Sheffield Plate*). — The kettle on a tripod or some similar frame in which a small spirit lamp is an older piece than some amateur collectors are wont to think. In silver it occurs early in the eighteenth century, and Sketchley's list of Sheffield Plate published in 1774 contains the article, but the best authenticated examples in the fused metal belong to the early years of the nineteenth century. The shapes are often spherical and table kettles are generally made to lift off the stand, a few comparatively early ones being hung in gimbals on the tripod frame. Those, of course, allowed the water to be poured by tilting, a practice which is as old as the spout kettle and the idle-back of many an old Sussex fire-place.

KETTLES (*Silver*)

1729. A tea kettle, spherical body, engraved on shoulder with a band of shells and scroll-work.

Tripod stand with lamp. Maker, Peze Pilleau ; weight 61 oz. at per ounce 125s.

1732. A tea kettle, chased with branches and flowers on matted ground, spout terminating in a gryphon's head. Maker, Anthony Nelma ; on a lamp stand ; weight 61 oz., at per ounce 28s.

1735. A George the Second tea kettle of nearly spherical shape, engraved round the shoulders with foliage and trellis work, on tripod stand chased with festooned flowers, shell feet ; weight 73 oz. 10 dwt., at per ounce 112s.

1746. A tea kettle, chased with flowers, shells and scroll-work, on a tripod stand with lamp. Maker, Thomas Whipham ; weight 70 oz., at per ounce 28s.

NOTE.—The author's catalogue has, of the 1732 piece, the comment, "Very ugly;" it probably accounts for the low price.

KETTLES (*Old Sheffield Plate*)

B. S. An oblong kettle, longitudinal handle, hinges capped, on a stand with lamp. Stand has four legs with ball and claw feet, leather on handle and white ivory knob to lid. Gadroon decoration. Sold at 8 guineas.

Knives and Steel Forks.—Strictly these articles do not fall within the scope of the subject indicated by the title of this book, but because some steel knives and forks have silver handles, and also for the reason that they are often sold by auction side by side with old silver and Old Sheffield Plate, a short section may be

PLATE NO. 16

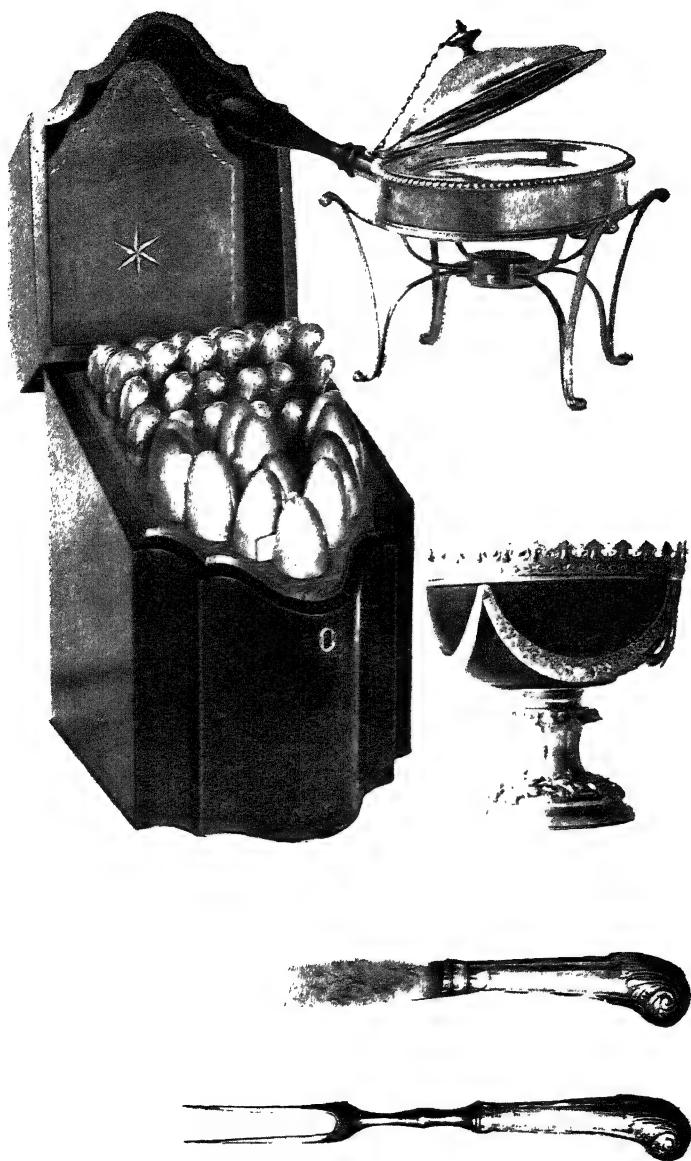
A Cutlery Cabinet or Canteen comprising one dozen each pistol-handle knives and two prong forks, the handles of silver, and a dozen silver spoons. The case of mahogany inlaid in the Sheraton style. The Maker's mark L. C., probably Louisa Cantauld. Date, *circa* 1750.

Mr. F. Bradbury.

An Old Sheffield Plate Cheese Dish or Toaster ; on its frame or stand with spirit lamps ; the cover to lift off ; the back handle removable to admit hot water to jacket bottom ; loose lining. Makers, Thomas, Son and Scales, of Sheffield. Date, *circa* 1800.

A Fruit Bowl of wood on an Old Sheffield Plate Stand ; the collette foot ornamented with foliage ; festoons of flowers round the bowl ; the rim surmounted with a *fleur-de-lys* band. Date, *circa* 1820.

Mr. B. B. Harrison.



devoted to them. The trade of the cutler is one of great antiquity, and for many centuries London and Sheffield were the two principal centres in England in which the craft flourished. The metropolis no longer competes seriously with Hallamshire in this trade, but some table cutlery is still made and there is at least one important works where razors are produced.

For the collector of domestic wares the period of practical inquiry begins with Queen Anne. It is true that as recently as 1916 the Cutlers' Company of London celebrated its five-hundredth anniversary of incorporation, and it is not less certain that about the earlier date indicated Chaucer wrote of the thieving miller of Trumpington that :—

A Sheffield thwitel baar he in his hose.

Round was his face, and camuse was his nose ;

but the miller's knife was a personal implement or weapon, and table cutlery, as we understand the term, belongs to the seventeenth century. It has never been exactly determined when the table fork began to be laid for the guest. All that we know is that it was introduced into this country early in the seventeenth century, although we know also that forks for serving food, and for kitchen purposes, had been in use for perhaps a century before Coryot mentioned table forks in his "Crudities." Italy and France adopted the new custom before ourselves, and most, though not all, the seventeenth-century patterns in iron or steel had two prongs. In the next century folding knives and forks began to be carried by people when they travelled from place to place, and even when visiting among their own friends. Bone, horn and ivory, the

last named often stained green, were the usual hafting materials, but with the end of the century, or quite early in the reign of Queen Anne, the silversmiths began to fashion handles of silver by striking half scales in dies and hard silver-soldering them in pairs to form a hollow handle, in which the knife tang was set with a suitable cement. At a later date some knife handles were made in the same way with fusion metal.

This class of cutlery, if with silver handles, is often a parcel-gilt, and appeals to a collector. If he should be so fortunate as to secure a fitted Sheraton case such as is illustrated in Plate 16 he counts himself a happy man. Handsome as such a case can be when it is inlaid mahogany, there is a vase shape in the Adam style which is even more covetable. The knife shown in our illustration is known as scimitar blade, while the handle is a good example of the pistol pattern. This was exceedingly popular from the middle of the eighteenth century to its close. The curved end of the blade was often quite pronounced in size and we make a shrewd guess, that its shape is what it is, in order to facilitate the transfer of food from the plate to the mouth. A two-pronged fork is not much use to a man with a hearty appetite and duck and green peas before him. We have a pair of such implements, happily quite new, of early nineteenth-century manufacture, in which the lobe end is over an inch in diameter. The handles are ivory and stained green.

The value of old cutlery is hard to determine. Its date, condition and pattern will each be a factor in its appraisal, and whether the set is large or small will make all the difference. The following lot from

Earl Howe's sale in June 1919 must *not* be deemed typical :—

A Queen Anne dessert service, with shield top handles, consisting of eighteen knives, eighteen forks and eighteen spoons, with baluster handles. Maker, Isaac Davenport. Date 1706. Weight of spoons and forks 57 oz. 17 dwt. The whole fitted in a case.

These sold for £640, which can only be described as an extravagantly high price. A smaller set of nine steel knives in silver-gilt handles, with eight three-pronged forks *en suite*, with notched end handles and two rat-tailed spoons nearly similar, of different dates, but all late seventeenth century, realised only £24. A set of six each steel knives, six three-prong forks, and six small silver-gilt spoons of William the Third (*circa* 1695) and all bearing the mark T.T. and a crown, realised £38.

Ladles (*Silver*).—This is a strictly utilitarian piece, and examples can be found dating from the days of Queen Anne. The term covers a fairly wide range of patterns for a variety of purposes, such as serving sauce and soup from tureens, long-handled spoons for use on the venison dish with its gravy well, and for the now convivial task of filling glasses from the punch bowl. The handles of the last named are often of whalebone, or of a dark wood, and a popular way of ornamenting the bowl was to insert a coin in a hole cut in the bottom. Amateurs are warned against accepting the last as evidence of the age of the ladle unless it bears also a hall mark of a date somewhat later than that of the coin.

LADLES (*Silver*)

1743. A pair of soup ladles with scroll handles with ends fashioned as eagles' heads. Maker, George Wicks; weight 22 oz. 8 dwt., at per ounce 40s.
- 1756-61. Two gravy spoons sold with a ladle with a shell handle; weight of the three 15 oz. 2 dwt., at per ounce 7s.
1767. A pair of sauce ladles with feather edges; weight 3 oz. 7 dwt., at per ounce 78s.
- No date. A Georgian silver punch ladle, set with a coin, whalebone handle. Sold "all at" for 30s.

NOTE.—Ladles are usually sold with spoons of, or near, the same date and style. It is not, therefore, easy to fix prices per pair or piece.

Lemon Strainers (*Silver*).—These small pieces are favoured by collectors in spite of their plainness. They are shallow cup-like formations, with the bottoms, and sometimes the side, perforated. The edge is usually rolled over to obviate any risk of cutting the hand, and most examples are found with two wire handles of sufficient length to bridge the rim of the punch bowl. The cup is about 3 in. in diameter and an inch deep. The marks are on the outside near the handle or on the front. Examples occur in Old Sheffield Plate which are made on almost identical lines.

LEMON STRAINERS (*Silver*)

1735. A lemon strainer, with a hollow tapering handle; sold with a wine funnel of 1742;

weight of the two pieces 4 oz. 19 dwt., at per ounce 62s.

1749. Another pierced with a scroll foliage ; weight 2 oz. 7 dwt., at per ounce 56s.
1751. A two-handled lemon strainer ; weight 2 oz. 7 dwt., at per ounce 65s.
1763. A circular lemon strainer with flat open handles ; weight 5 oz., at per ounce 38s.

Mazers (*Wood and Silver*).—This wooden drinking vessel, which was frequently mounted with silver rims, and less often with a metal foot, is of much earlier origin than the period with which we are concerned in this volume, and it is mentioned only for reference.

Monteiths (*Silver and Old Sheffield Plate*).—This extremely handsome piece must always be regarded as the sun round which a collection of drinking utensils should be gathered and displayed, although it is a comparatively recent introduction compared with the flagon and tankard. According to Sir James Murray, the earliest description of it was written in 1683. This runs:—

A vessel or bason notched at the brim to let drinking glasses hang there by the foot so that the body or drinking place might hang in the water to coole them. Such a bason was called a Monteigh from a fantastical Scot called “ Monsieur Monteigh ” who at that time or a little before, wore the bottome of his cloake or coate so notched.

Dated examples in silver are known but not quite so early as the foregoing suggests, the monteith being

PLATE NO. 17

A James the Second Old Silver Monteith on a finely moulded foot; the body of the bowl divided into narrow and wide panels and alternately matt surface and Chinese ornament. The border richly decorated with applied foliage edging. London marks. Date, 1685. Weight, 31 oz. 10 dwt.

A Queen Anne Old Silver Monteith with conventional loose rim. The body double fluted with a fluted foot; gadroon and mask border on the loose rim; handles depending from lion masks. Formerly the property of Lord Northcliffe. London marks. Date, 1710. Weight, 64 oz. 10 dwt.

Mr. W. H. Willson.



Plate 17

regarded as a William the Third piece. George Farquhar in his epilogue to the *Constant Couple* declares that

That poet merits an ignoble death

Who fears to fall over a brave Monteth.

The earliest monteiths were made without the loose rim, and are sometimes catalogued by the auctioneers as punch bowls (*q.v.*).

MONTEITH (*Silver*)

1698. A William the Third monteith, incised with scroll fluting, engraved with formal foliage on a matted ground; rim removable and moulded with cherubs' heads and scrolls; handles chased as masks holding rings. Maker, J. Smithsend, 10½ in. diameter; weight 48 oz. 16 dwt., at per ounce 170s.
1709. A Queen Anne monteith, embossed with a broad band of vertical fluting, two circular medallions for crests, handles chased as masks issuing from foliage and holding rings, rim removable and with moulded scroll border. Maker, Francis Garthorne, 12 in. diameter; weight 95 oz. 15 dwt., at per ounce 120s.
1710. A Queen Anne monteith, embossed with a band of vertical fluting, handles as masks holding rings, removable rim, with edge scalloped. Maker, Thomas Ffarren, 11½ in. diameter; weight, 60 oz. 15 dwt., but sold "all at" for £310.

MONTEITHS (*Old Sheffield Plate*)

- B. S. A pair of oval monteith punch bowls, 12 in. by 9 in. Depth 5½ in., with reeded bands

dentated border, ring handles in lion masks, complete with gold thistle glasses, 2 sugar crushers, and 2 punch ladles. Sold at 25 guineas.

B. S. A pair similar but $10\frac{1}{2}$ in. by $6\frac{1}{2}$ in. Depth 4 in. each with 6 old punch glasses. Sold at 20 guineas.

Muffineers, Dredgers and Pepper Pots (*Silver and Old Sheffield Plate*).—The three terms here set down are applied to one and the same article. The muffineer is a caster on a small scale, and, like other small things, it has a way of getting free of the conventions. The caster assumes one of a narrow range of shapes, but the muffineer is delightfully varied in form, and small wonder that it is popular with collectors. The importation of pepper into this country began long before the period with which we are here concerned. The pepperers were of sufficient importance to be caught in a Royal enactment of 1180, by which eighteen “adulterine” gilds were fined for assuming privileges which could only be exercised under a Royal licence.

How the product of these early merchants was mixed with the food of the people is no part of our investigation, but the adaptation of silver hollow-ware to the sprinkling of pepper, dates only from the end of the seventeenth century. At first they were cylindrical in form with a simple curved or slightly domed top of the slip-on type. The tin penny pepper box of pre-war days—we are afraid the price has risen along with its more aristocratic fellow in silver—such as one found in every kitchen is a survival of the original pattern. The more shapely vase design, which has been developed

in so many ways, was introduced just as the century turned. As we have seen earlier in this section, a Queen Anne set of casters was one large one for sugar and two smaller for pepper; according to some, one for white and the other for black. Probably many of the odd casters and muffineers that find their way into the show rooms were originally units in a set. We have heard of one instance where the owner of a set of casters offered a dealer the two peppers, but declined to part with the big piece on sentimental grounds. It was not until she was convinced that to divide them was something more than folly, that she accepted an offer which included a piece similar in shape and value to her own caster.

The marking of muffineers should follow the rule of all lidded pieces, a full set on the body, either at the bottom or on the side and the lion passant and the maker's own mark on the cover. Apart from the shapes of which there is an infinite variety from which to choose, the collector of muffineers finds pleasure in the perforations, for that part of the work has a peculiar charm, and often displays the artistry of the craftsmen in no small degree. There can be art in the disposition of round holes in a domed surface, and when the cover is of graceful outline and the perforations geometrical, the combined result may be, and often is, a delightful example of good work.

The manufacturers of Old Sheffield Plate were successful in reproducing many of the shapes which were popular in silver, and in addition to making their muffineers with plain and decorated solid bodies, they utilised piercing and even wire work, filling the frame with a glass liner to match the salt cellars and

PLATE NO. 18

An Old Sheffield Plate Egg Warmer or Cooker; the body oval, and a plain Queen Anne pattern; thread edges; dome lid; collette foot; double wooden handles with two hinged lids over apertures through which hot water was introduced into water jacket. Date, *circa* 1765.

Mr. B. B. Harrison.

A GROUP OF OLD SHEFFIELD PLATE MUFFINEERS AND PEPPER BOXES

From Left to Right.

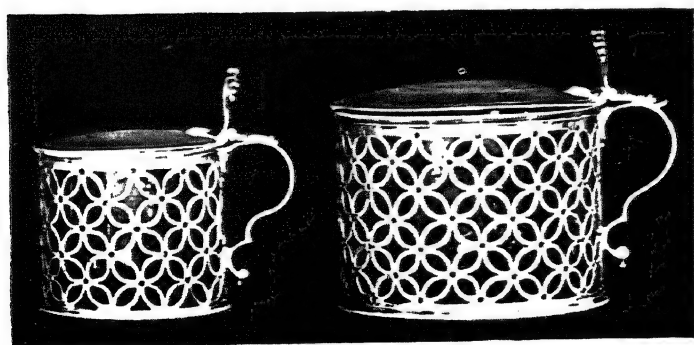
(1) A muffineer, $4\frac{1}{4}$ in. high; pierced band; threaded collette foot. Date, *circa* 1770. (2) A muffineer $3\frac{1}{2}$ in. high; beaded edges to lid; collette foot. Date, *circa* 1775. (3) A muffineer, $4\frac{1}{4}$ in. high. Date, *circa* 1780. (4) A muffineer, 3 in. high; chased festoon; bead edging on cap, shoulder and collette foot. Date, *circa* 1765. (5) A muffineer, $4\frac{1}{4}$ in. high; straight and fancy piercing, bead edgings. Date, *circa* 1785.

Mr. B. B. Harrison.

A pair of George the Third Round Old Silver Mustard Pots of unequal size; one very large; both fitted with blue glass linings. London marks. Dated, 1766 and 1767. Weight of silver, 11 oz. 12 dwt.

NOTE. For other illustrations of Mustard Pot designs see Plate No. 19. For designs for Salt Cellars see Plate No. 23.

Mr. W. H. Willson.



mustard pots. With a suitable rim of metal and a close-fitting lid this method of construction proved satisfactory on practical grounds, but whether it is entirely appropriate is questionable. Owing to the nature of the material the engraved ornamental work of the silversmiths could only be copied by the platers, when the silver was of suitable thickness.

MUFFINEERS, DREDGERS AND PEPPER POTS (*Silver*)

- 1706. A Queen Anne plain dredger ; moulded border and reeded scroll border. Maker, Charles Adam ; weight 2 oz. 11 dwt., at per ounce 550s.
- 1716. A pair of Edinburgh-made muffineers, octagonal ; weight 14 oz., at per ounce 120s.
- 1718. A George the First dredger, similar to and by the same maker as the 1706 example above ; weight 2 oz. 19 dwt., at per ounce 520s.
- 1724. Another, similar ; weight 2 oz. 6 dwt., at per ounce 520s.
- 1739. A George the Second dredger, similar to the last ; weight 3 oz. 13 dwt., at per ounce 390s.
- 1742-46. Two plain muffineers ; weight 5 oz. 11 dwt., at per ounce 105s.
- 1749. A plain muffineer, sold with a small caster, $4\frac{3}{4}$ in. high, of 1766 ; weight of two pieces, 4 oz. 14 dwt., at per ounce 75s.
- 1757. A small plain muffineer ; weight 2 oz. 6 dwt., at per ounce 86s.
- 1769. A plain muffineer, sold with two others of 1719 and 1795 ; weight of the three, 5 oz., at per ounce 100s.

1787. A muffineer, chased with flowers, borders beaded ; weight, 2 oz. 9 dwt. at per ounce 31s.

Mustard Pots (*Silver and Old Sheffield Plate*).—These, along with the muffineer, are prime favourites with collectors, whose keenness to possess them is

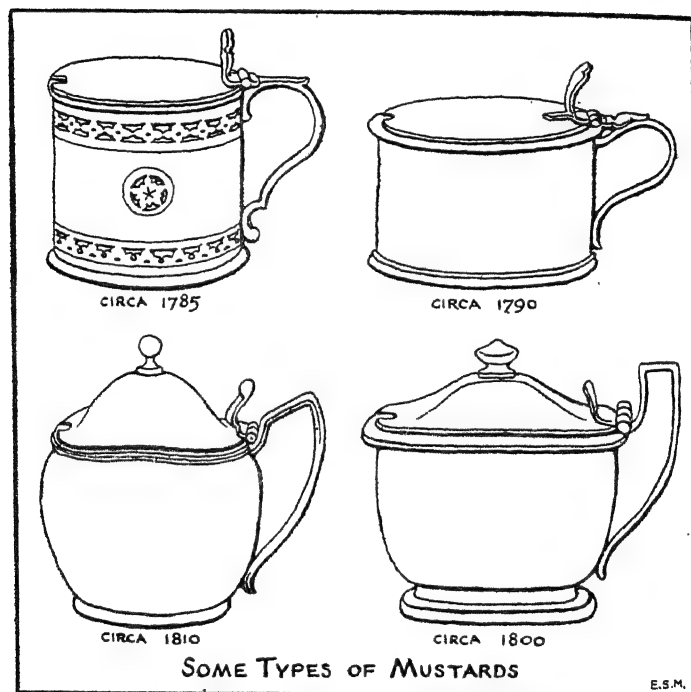


Fig. 18.—Some George III Pieces.

forcing the price up to remarkable levels. Mustard as a condiment was known to Shakespeare, as a certain familiar advertisement constantly reminds us. When Grumio invited Katherine to “a piece of beef and mustard,” the latter probably helped himself to the condiment with a bone spoon from an earthenware

pot. The silver mustard container is an introduction of a century and a half later, about 1750 being mentioned in this connection. The shapes are even more numerous than occur with salt cellars or pepper boxes, with both of which mustard pots are made in sets. The majority are glass lined, usually blue, but now and again clouded white or, very rarely, rose tinted. The marks on silver may be on the front, near the handle, or on the bottom, and, like all lidded utensils, the cover should carry the same initials as the body and the lion passant. The examples in Sheffield Plate follow the silver patterns very closely, and those who want to study the styles closely should try to see the pattern books at the Victoria and Albert Museum, where are many illustrations wonderfully well engraved and printed. A popular pattern in Old Sheffield Plate is a wire frame carrying a blue glass in shape like an opened egg.

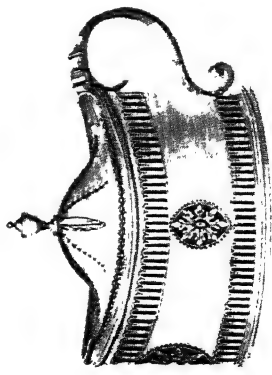
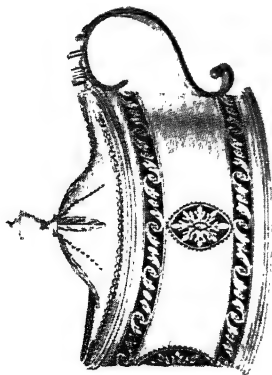
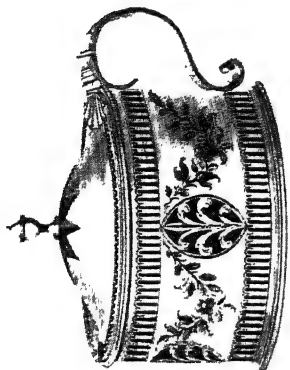
MUSTARD POTS (*Silver*)

- 1749. A plain mustard pot with a glass liner and the ladle. Maker, Richard Richardson Chester; weight 4 oz. 18 dwt., at per ounce 185s.
- 1780. A mustard pot pierced and engraved with festoons, trellis work and rosettes, all silver; weight 4 oz. 6 dwt., at per ounce 110s.
- 1789. An oval pierced mustard pot, side engraved with festoons, fitted with blue glass liner; weight 3 oz. 2 dwt., at per ounce 110s.
- 1795. A plain oval mustard pot. Dublin made; weight 3 oz. 18 dwt., at per ounce 48s.
- 1807. A plain oblong mustard pot; weight 5 oz. 7 dwt., at per ounce 47s. 6d.
- 1816. An oval mustard pot, shell and foliage borders

PLATE No. 19

Reproduction from Contemporary Catalogue of Designs for
Old Sheffield Plate Mustard Pots.

Victoria and Albert Museum.



and fitted with glass liner. Sheffield made ; weight 5 oz. 12 dwt., at per ounce 33s.

1825. A plain oblong mustard pot, gadroon rim, fluted on foot and lid with glass liner. London made ; weight 6 oz. 2 dwt., at per ounce 26s. 6d.

MUSTARD POTS (*Old Sheffield Plate*)

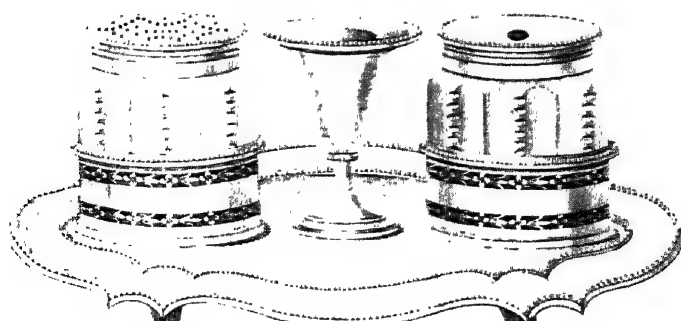
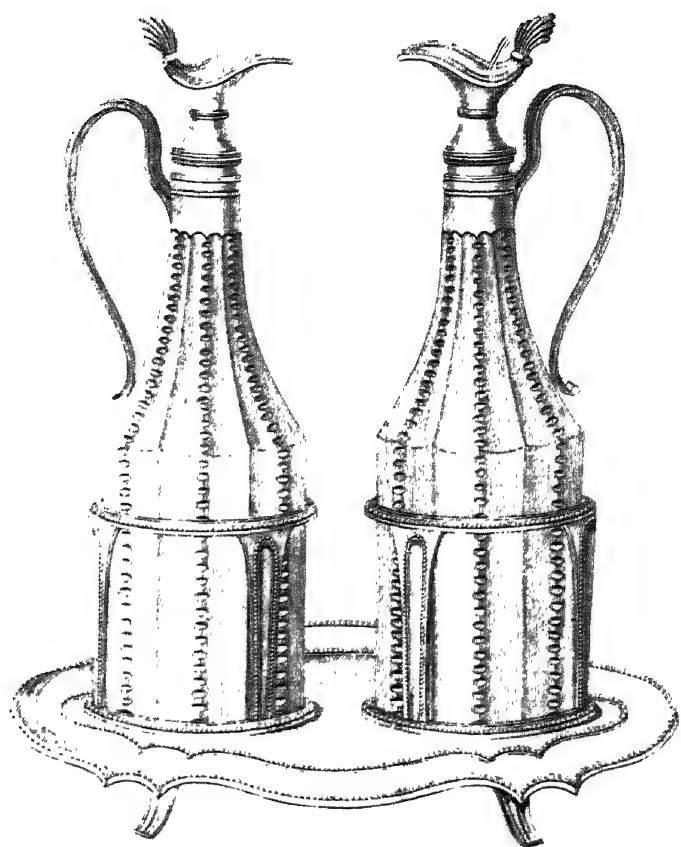
- B. S. A circular bellied mustard pot, hinged lid handle, blue glass liner ; another octagonal on stand, with 4 ball feet, gilt lined, wire-work handle, blue glass liner. The two for £3 10s.
- B. S. An oval lidded mustard pot with a handle of wire work, original blue liner, a pair of circular wire-work, blue lined salt cellars on feet. The set for 3 guineas.
- B. S. A mustard pot and two salt cellars of old cut glass on circular stands, gilt inside. Mustard pot lidded and with a wire handle. The set for £4.
- B. S. A pierced and chased mustard pot, with side handle, hinged lid, original liner, and ivory knob ; sold with a small butter knife for £2 15s.

Oil and Vinegar Frames (*Silver*).—These pieces are closely allied with the soy frame (*q.v.*). The conventional pattern is a flat tray on ball or some similar feet with ring frames for the two bottles, which are either capped with silver or have silver-mounted lips. The handle is usually at the back or on the ends of the long sides. In the same category, but of larger capacity, liquor frames may be mentioned. The glass

PLATE NO. 20

Reproduction from Contemporary Catalogue of Designs for Old
Sheffield Plate Oil and Vinegar Frame and Inkstand.

Victoria and Albert Museum.



in these are rarely of good shape, and in Old Sheffield Plate examples they are sometimes blue, than which it is difficult to conceive anything less likely to appeal to collectors of taste. Liquor frames in both metals date from the end of the eighteenth century.

Plates (*Silver and Old Sheffield Plate*).—These only occasionally come into the sale room singly, and are hardly collectors' pieces. Dinner services include them in various sizes, and six or twelve of a sort to the outfit. An odd one or two, if they are soup shape and have a fancy border, might be worth adding to a collection, particularly as some of the best known London silversmiths have left their marks on the piece—men like Paul Storr, C. Kandler, Phillips Garden, Thomas Heming, S. and J. Crespell, and Paul Lamerie. The weight of table plates vary from 3 oz. upwards, and the earlier examples are generally lighter than plates of like diameter of later date. As we have shown, plates of silver, probably for spice or green ginger, are mentioned in the Paston Letters and in other early wills and inventories; but it is doubtful whether, if they still exist, these really old examples would fall within the category of plates. The Georgian examples are found with their marks on the brim, sometimes on top, and at others beneath. The most popular method of decorating Sheffield Plate wares was with the gadroon, and most frequently the diagonal pattern which naturally lent itself to the round shape. The hot water plate, a double affair with a water space between the plate and the bottom, is an early nineteenth-century introduction. It may have been useful, but it cannot claim to be considered artistic. Prices rule

PLATE NO. 21

A Charles the Second Old Silver Porringer; embossed and chased body and cover; conventional lion and unicorn ornament with opened roses; the unicorn represented on the side illustrated; scroll handles with bust mounts. London marks. Date, 1662. Weight, 17 oz. 2 dwt.

A Charles the Second Old Gilt Porringer; the body ornamented with acanthus leaves at bottom and on a moulded foot; the cover ornamented and fitted with an acorn knob; handles scrolled with bust ornaments. London marks. Dated, 1675. Weight, 23 oz. 19 dwt.

Mr. W. H. Willson.

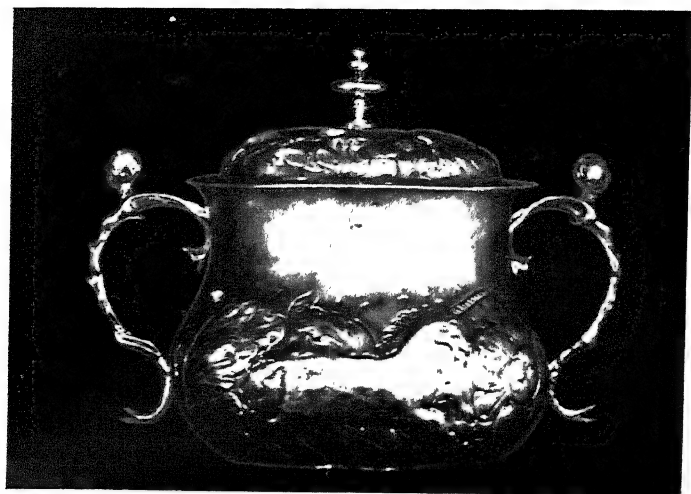


Plate 21

from 7s. to 11s. per ounce for plates of eighteenth-century manufacture. The weight per dinner plate is about 14 ounces, and of soup plates about 18 ounces.

Porringers, Posset Cups and Caudle Cups (*Silver*).—

It is difficult to determine when a cup of the seventeenth and eighteenth centuries is a porringer and when a caudle cup. Roughly the deciding factors are the shape of the body and the presence or otherwise of a cover. If the vessel is bellied, and rather squat, and has a cover, then the twentieth-century auctioneer "lots" it as a caudle cup; if it has fairly straight sides and is lidless it figures in the catalogue as a porringer; and this ready way of dividing the two is perhaps as good as any other. The porringer is a sixteenth-century piece, but the very earliest are referred to as pewter, and the first one mentioned in English literature made of silver is perhaps the one about which Pepys made an entry. The best known pattern of the Restoration is known as the lion and unicorn porringer, a specimen of which is illustrated in Plate 21.

Exactly for what the porringer was intended to be used is a question to which students of bygone custom cannot give an unanimous answer. Time was when the porringer was described as a porridge pot, and doubtless a good many meals of that wholesome food have been eaten from porringers. Caudle was a thin gruel, mixed with wine and served sweetened and spiced. It was a "night-cap" and doubtless as "grateful and comforting" on a cold night in the fourteenth century as the much-advertised cocoa of to-day is alleged to be.

Porringers are more plentiful than caudle cups,

possibly because the lid of a vessel has the aggravating habit of always wearing out a little faster than the vessel to which it belongs. Any woman will tell you that is the case with a kettle, although she cannot explain the cause, for on the face of it the lid has less to do than the body. The best period in which porringers were made is that from the Restoration down to Queen Anne. Examples within that period are almost invariably of good shape, and while freely decorated with acanthus and roses of generous proportions, good taste is not offended by overloading. Repoussé was the method employed with a little chasing in some cases by way of relief. Pre-revolution pieces are found with fanciful devices of flowers, birds and animals ; but with William the Third and Mary the severer methods of the Dutch craftsmen began to influence the fashion, and the flute and gadroon appeared.

The porringer and its congeners are of silver or pewter, and their use had been abandoned before Boulsover and Hancock invaded the field of domestic hollow-ware. It follows that a pot of Old Sheffield Plate described as a porringer should be suspect. It is true Mr. Bradbury illustrates a single example, but he attributes it to M. Fenton & Co. (1765), and it might be more accurate to describe it as a two-handled cup.

PORRINGERS, POSSET CUPS AND CAUDLE CUPS (*Silver*)
1670 (*circa*). A pair of Charles II. porringers and covers, parcel gilt, cylindrical bodies, overlaid with cagework, pierced and chased with Cupids and lions and scroll foliage ; $7\frac{1}{4}$ in. high. Marks, R.C. and 6 pellets in a dotted oval ; weight 81 oz. 0 dwt.. at per ounce 38s.

1671. A Charles II. porringer, shaped sides, embossed and chased with birds, flowers and foliage, S handles of moulded section ; $4\frac{1}{2}$ in. diameter. Marks, R. S. with mullet in fine condition ; weight 8 oz., at per ounce 170s.
1685. A James II. porringer, shaped sides, lower part chased with acanthus and palm leaves, moulded scroll handles ; 5 in. diameter. Marks, IH crowned with a caiquefoil below ; weight 11 oz. 18 dwt., at per ounce 145s.
1686. Another, straight sides, lower part engraved with conventional foliage ; S handles. Marks, I.C. with a mullet below ; weight 11 oz. 10 dwt., at per ounce 300s.
1692. A pair of William and Mary silver-gilt porringers and covers, borders gadrooned, lower part strapwork, lips chased with arabesque foliage ; the covers chased with acanthus leaves and mounted with baluster knobs ; moulded scroll handles ; 4 in. high, $4\frac{1}{4}$ in. diam. Maker, Pierre Harache ; weight 33 oz. 3 dwt., at per ounce 230s.
1697. A William III. porringer, embossed spiral fluting, corded band edged by foliage ; 4 in. diameter. Maker, F. Archbold ; weight 8 oz. 7 dwt., at per ounce 100s.
1707. Another, like the last, but $4\frac{3}{4}$ in. diameter. Maker, John Read ; weight 9 oz. 17 dwt., at per ounce 70s.
1710. Another, similar, but $3\frac{1}{2}$ in. diameter. Maker, Richard Green ; weight 4 oz. 3 dwt., at per ounce 110s.

PLATE NO. 22

An Old Silver Irish Potato Ring; diameter, $6\frac{1}{2}$ in.; height, $3\frac{1}{2}$ in.; pierced and chased. Dublin marks. Date, *circa* 1730-1740.
Victoria and Albert Museum.

An Old Sheffield Plate Potato or Dish Ring; smaller diameter, 8 in.; larger, $9\frac{1}{2}$ in.; height, $3\frac{1}{4}$ in.; shown as it was used with the wooden bowl. The piercing dome mechanically from outside to turn the silver over the bare copper edge; foliage ornament; flat chased. Ogee mount round base and rim. Maker, Richard Morton, of Sheffield. Date, *circa* 1785.

Mr. F. Bradbury.

NOTE. Potato Rings are occasionally found fitted with old glass bowls. Such a combination affords a choice centrepiece for fruit.

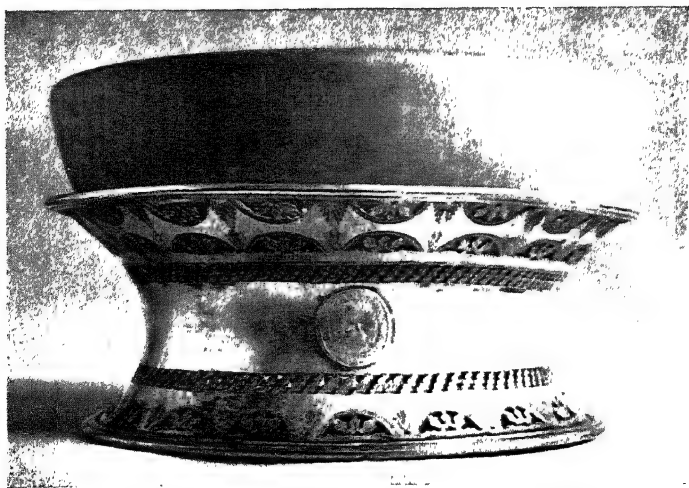


Plate 22

Other examples—

Date .	1676	1685	1688	1690	1694
Size .	7½ in. high	4½ in. diam.	4 in. diam.	—	4½ in. diam.
Marks .	A.K.	I.R.	Y.T.	T.C.	D.B.
Weight .	37 3	10 7	5 19	3 15	9 2
Per oz. .	250s.	200s.	125s.	200s.	155s.

Date .	1708	1712	1713	1770
Size .	4¾ in. diam.	—	—	3¼ in. diam.
Marks .	JE	Exeter	TP	—
Weight .	8 13	3 12	7 10	3 11
Per oz. .	98s.	135s.	90s.	50s.

Potato Rings (*Silver and Old Sheffield Plate*).—

The potato ring originated in Ireland, and those made in silver by Irish silversmiths are highly prized and command big prices. Its introduction arose out of the practice of serving potatoes whole, in an open bowl, from which those at the table helped themselves, or were helped by the hostess. This bowl being of white wood, the use of the ring gave to the somewhat plebeian receptacle an appearance in keeping with the rest of the table garniture. That explanation of its origin is confirmed by the fact that the majority of the examples are slightly bigger on one edge than on the other, so that one ring was adaptable to more than one sized bowl. The conventional shape is a band of metal from 2½ in. deep, bent to form a circle and swaged to present a concave surface, which is decorated by piercing or embossing, the effect being enhanced by engraving or chasing where those methods are suitable. Potato rings are not earlier than 1740,

and the fashion declined at the end of the century. Their weights vary considerably between 8 oz. and 20 oz. The examples in Sheffield Plate follow closely the characteristics in the more expensive metal. These are found embossed and pierced, with chased relief, and also with the waist engraved, these latter indicating metal of first-rate quality, for thin silver would show the copper under the cut.

1770. Potato ring of silver, pierced with scroll foliage and trellis work. Maker, Stephen Walsh, Dublin. Weight 10 oz. 13 dwt., at per ounce 270s. Another of the same date, but of smaller size and simpler design, pierced and engraved; weight 8 oz. 9 dwt., at per ounce 180s.

B. S. Potato ring, in Old Sheffield Plate, pierced and flat chased, $7\frac{3}{4}$ in. at widest place. Sold for $14\frac{1}{2}$ guineas.

Punch Bowl.—Punch, originally an Indian beverage, has come to be regarded a typical British drink largely, it must be admitted, by the reason of the advertisement popular writers have given it. It was prepared from spirits and water, flavoured with lemon juice and sweetened with sugar. It was proper to make the decoction in a bowl from which it was served with a ladle into the drinking vessels of those who partook of it. As a centrepiece for the table the punch bowl could give the *épergne* points and win every time on the score of popularity, and that popularity it has retained as any can discover by watching the biddings for an *épergne* and a punch bowl of equal date. The punch bowl was acclaimed from early days as a presentation piece, and many an example bears an inscription

that may add materially to its interest and to its value. The punch bowl dates from the second half of the seventeenth century. Examples in Old Sheffield Plate are rare, which is really a matter for some surprise, because the beverage was popular right down to Mr. Pickwick's day. The ladle, which was the proper complement of the punch bowl attracts a class of collectors, and is dealt with elsewhere.

PUNCH BOWL (*see also* MONTEITHS) (*Silver*)

1692. A William III. punch bowl, embossed with plain panels with scroll outline on a matted surface, engraved with formal foliage, one panel engraved with a ship; $9\frac{1}{2}$ in. diameter, $4\frac{3}{4}$ in. high. Maker, W. Fawdery; weight 24 oz. 12 dwt., at per ounce 36os.
1760. A punch bowl, engraved with a ship and inscribed with recipient's name and a date *earlier* than the mark on the piece; 12 in. diameter, $7\frac{1}{2}$ in. high; weight 56 oz. 4 dwt., at per ounce 87s.

CHAPTER IX

THE QUEST—SALT CELLARS TO SWEETMEAT DISHES

SALTS (*Silver*).—There is a nice distinction between a “salt” and a salt cellar. The former is much the older, and it always was, and still is, a piece of distinction. It was quite commonly a massive piece which was set in the centre of the table. The guests, according to their rank, were accorded places above, or below, the salt. Pictures of this article of table garniture can be found in early illustrated manuscript which represent English domestic life and custom. It developed into what in Tudor times came to be known as standing or steeple salts. The latter had a cover suggestive of the term. Some standing salts are known also as bell salts and are combinations, comprising the salt cellar proper, a spice box and a muffineer. They were in fashion during the sixteenth and seventeenth centuries and specimens command high prices when they come into the market. The oldest forms of standing salts were often made in materials other than silver, such as ivory, majolica ware, and rock crystal, which were ornamented with gold and silver mounts and enriched with jewels and precious stones. “Salts” are the prized possessions of many of the city companies. The Worshipful Company of Ironmongers possesses two of the oldest known, dated respectively 1518 and 1522, others of note being those owned by the Innholders, Haberdashers, Mercers, Goldsmiths, Skinners, and

Vintners. The plate chests of several boroughs, and of the colleges at the older universities, hold other examples, and illustrations of typical and valuable examples will be found in the books included in the bibliographical chapter.

Contemporary with the foregoing, at least from about the beginning or early middle of the seventeenth century and on, there came into fashion a "squat" piece known as the Trencher Salt. It had a simple sump set in a base and was often only an inch or so high and from $2\frac{1}{4}$ in. to 4 in. across. It was usually round at first, but about Queen Anne's time the shape began to be made rectangular and octagonal, and more rarely still triangular. It was used at the same tables as the standing patterns, and was a centre salt in the sense that guests within reach dipped from it. It was the forerunner of the handier size which came to be used at the corners or edge of the table, and were passed round from hand to hand. That custom of serving salt dates from about the time of George the Second.

The several members of a combination salt should be similarly marked, but a difference does not necessarily prove that the cover or some loose detail is not the original addition to the principal piece. Mr. Charles Welch, in his "History of the Cutlers' Company of London," records a typical instance in 1467 of a sum of money being spent "for makynge of a coueryng to a cuppe and for amelyng gravyng and setting in of a name in the same Cupp." Such an addition was perfectly legitimate, and the presence of two sets of marks, struck at different dates, may add considerably to the interest in a specimen and perchance something to its value.

Salt Cellars (*Silver and Sheffield Plate*). — The trencher salt was succeeded by the salt cellar, which occurs as early as William the Third, and with increasing frequency from George the Second right down to George the Fifth. It has been characterised by

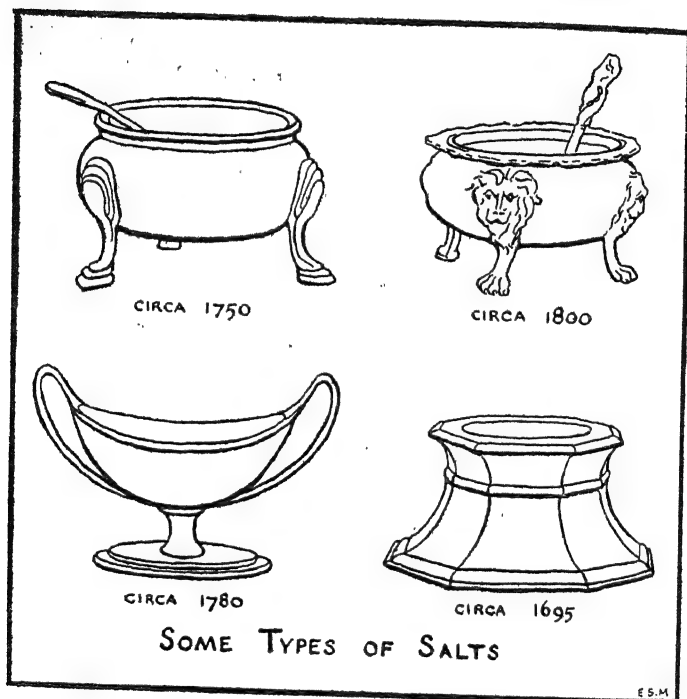


Fig. 19.—William III—George III.

changes innumerable, and has been made in almost every conceivable shape and many capacities. It was circular in Queen Anne's day, and afterwards became fashionable in oval, octagonal and boat shapes. The body has been supported on three feet, less frequently on four, and a square base, on a shaped foot, and no

foot at all. It has been embossed, engraved, chased and pierced, and these decorations have been combined. It has been popular as a simple container both plain and gilt inside ; it has been the fashion to line it with glass usually blue and translucent. When it was pierced this liner was not optional for an obvious reason.

When the manufacturers of Sheffield Plate took it up they followed the traditional patterns wrought in silver and introduced modifications peculiar to their own material. Some of these were fitted with good cut glass which was in ill accord with the wire frames in which it occurs. With regard to the feet of salt cellars the designs most commonly met with include the conventional ball and claw, the lion's paw and a stepped cone. A rarer form is the cleft foot or hoof, suggestive, perhaps, of a "naughty mind" in the craftsman who wrought it. The choice and variety in salt cellars is so large that collectors can follow their bent, and may, if they care to do so, find enough to specialise in this piece and its companions—the mustard pot and the muffineer.

The following are typical examples of current auction room values :—

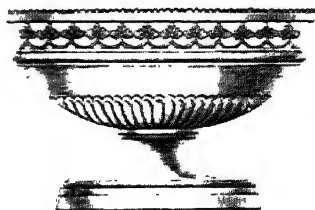
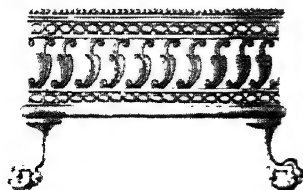
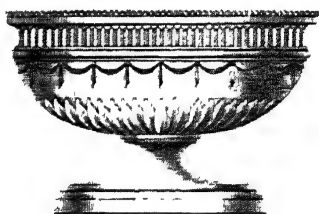
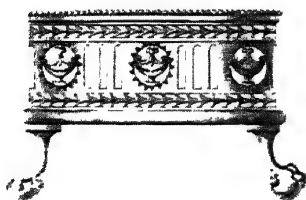
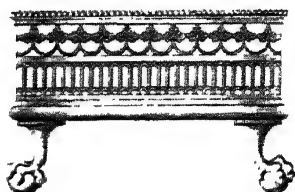
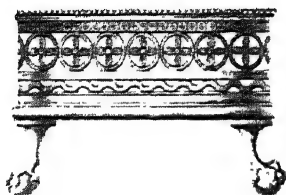
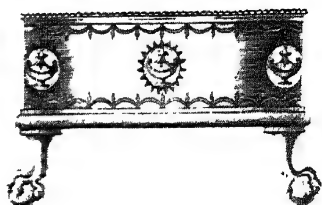
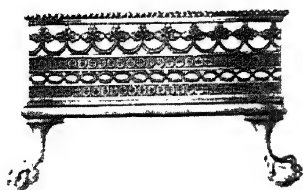
SALT CELLARS (*Silver*)

1607. Silver-gilt bell standing salt cellar, in three parts, top forming a muffineer. Tudor rose decorations with formal flowers and arabesques engraved in outline on a matt surface. Three ball feet. Makers' mark, monogram T.S. ; weight 11 oz. Sold "all at" for £900.
1698. Four William III. oval trencher salt cellars.

PLATE NO. 23

Reproduction from Contemporary Catalogue of Designs for Old
Sheffield Plate Salt Cellars.

Victoria and Albert Museum.



Maker, Samuel Hawkes ; weight of the four 4 oz. 7 dwt., at per ounce 500s.

- 1707-8. Four plain Queen Anne circular trencher salt cellars. Maker, Nathaniel Locke ; weight of the four 11 oz. 1 dwt., at per ounce 580s.
1714. Four circular salt cellars on lion's mask feet. Dublin mark ; weight 11 oz. 9 dwt., at per ounce 62s.
1717. Four George I. triangular trencher salt cellars, with moulded borders. Maker, Wm. Scarlett ; weight of the four 13 oz. 19 cwt., at per ounce 530s. A pair octagonal ditto. Maker, James Seabrook ; weight of the pair 4 oz., at per ounce 275s.
1731. Two George II. oval trencher salt cellars. Maker, James Smith ; weight of the pair 3 oz. 8 dwt., at per ounce 230s.
1736. Pair plain circular salt cellars on three feet ; weight 7 oz. 16 dwt., at per ounce, 52s.
1740. Two octagonal trencher salt cellars ; weight 3 oz. 15 dwt., at per ounce 165s.
1751. Pair plain salt cellars on three feet. London mark ; weight 2 oz. 17 dwt., at per ounce 26s.
- 1773-5. Pair oval pierced salt cellars with gadroon borders, pair ditto engraved with festoons, blue glasses in all four. Four shell salt spoons ; weight 8 oz. 5 dwt., at per ounce 58s.
1797. Pair plain circular salt cellars. London mark ; weight 3 oz. 1 dwt., at per ounce 26s.
1806. Four boat-shaped salt cellars, with beaded edges. Dublin mark. Sold with a small tray. Dublin mark ; total weight 9 oz. 5 dwt., at per ounce 44s.

226 SILVER AND SHEFFIELD PLATE

1811. Six oblong salt cellars, part fluted, with gadroon edges. Two only spoons. London mark, Samuel Hennell; weight 20 oz. 6 dwt., at per ounce 35s.
1836. Four circular salt cellars, with scalloped gadroon rims on shell feet. London mark; weight 21 oz. 3 dwt., at per ounce 12s. 6d.

SALT CELLARS (*Old Sheffield Plate*)

- B. S. A set of 4 circular salt cellars and 2 pepper pots to match; the salt cellars of Georgian pattern, circular dishes with floral mounts, gilt inside, the glasses cut and inward lipped, the pepper casters spherical cut glass on feet. Sold at £7.
- B. S. A set of six salt cellars, oblong shape on supports and trays. Gilt inside, old glasses with dentated edges. Sold at 7½ guineas.
- B. S. A set of four 4-point salt cellars with old glasses, as last. Sold at 7 guineas.
- B. S. A pair of oval salt cellars, on feet, double swaged, gilt inside. Sold at 25s.

Salvers, Trays and Waiters (*Silver and Old Sheffield Plate*).—It is a little difficult to determine the difference between the salver and the waiter; the oval or oblong specimen, the latter with rounded corners, may safely be described as a tray, and if they are big enough for serving tea they are not greatly in demand. It is the quite small salver and preferably the square one of the first half of the eighteenth century that is most in demand. The marks should be on the bottom and that applies to trays earlier than those in the list of priced examples. These pieces occasionally occur as

early as the Commonwealth, but they are rare and no specimen has come under our notice during the preparation of this book. Examples on ball and claw feet seem particularly in favour, and their value is rising. The salver was a popular article with the Old Sheffield Plate makers, for it lent itself to a great variety of decorations. Mr. Bradbury illustrates over forty examples, in many shapes, to which conventional terms such as Chippendale and Hogarthian are attached by way of describing the type. The salver affords in either metal opportunity for studying style in relation to decoration; the borders occur with gadroon, straight and diagonal, beaded, reeded, hexafoil, and relieved with rosettes, shells, scrolls, dolphins, masks, oak and vine leaf and combinations thereof. Salvers of Old Sheffield Plate of the earlier period were tinned on the underside, and may be regarded as older than those that have a silver surface both top and bottom. A few old tea trays have wooden bottoms under the silver shell which forms the surface, such of course are marked on the top or rim.

Card trays are yet another form of the type, but a card tray need not necessarily be a flat plate-like piece on a small centre foot, or three small feet. It was, and still is, sometimes made as a shallow basket with a bow handle. Such examples are commonly pierced, and might without criticism be relegated to the sweetmeat dish group.

SALVERS, WAITERS AND CARD TRAYS (*Silver*)

1720. A George I. salver, with moulded border; 11½ in. diameter; weight 24 oz. 9 dwt., at per ounce 38s.

PLATE No. 24

THREE FINE OLD SILVER SALVERS

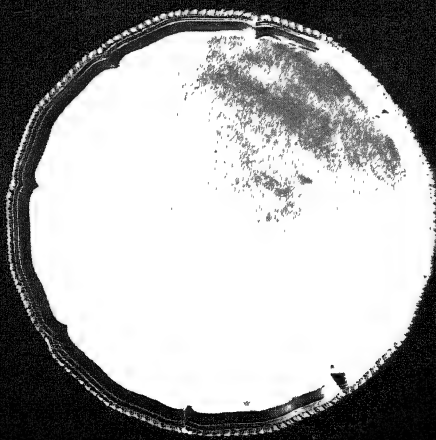
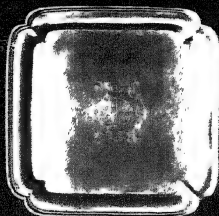
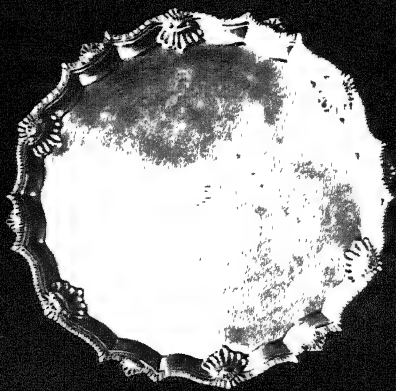
From Left to Right.

A George the Third pattern with a shaped gadroon border. Diameter, 12 in. London marks. Date, 1777. Weight, 26 oz. 6 dwt.

A George the Second Square Salver from the Kinoul Collection dispersed in 1916; one of a pair; the corners shaped; the edges fine moulded. Size, 6 in. square (approx.). London marks. Date, 1741. Weight of the pair, 22 oz. 18 dwt.

A George the Third Shaped Salver; shell and gadroon border. Diameter, 11 in. London marks. Date, 1764. Weight, 23 oz. 18 dwt.

Mr. W. H. Willson.



1721. A George I. salver, with raised border, $6\frac{1}{4}$ in. square with corners rounded. Maker, William Fawdery ; weight 9 oz. 4 dwt., at per ounce 140s.
1723. A pair of George I. salvers, engraved shells foliage, and a shield, raised border, 6 in. square with corners rounded. Maker, Paul Lamerie ; weight 25 oz. 4 dwt., at per ounce 360s.
1726. A George I. waiter, raised and moulded border, 6 in. square, corners rounded. Maker, John White ; weight 11 oz. 11 dwt., at per ounce 145s.
1729. A George II. plain square salver, shaped corners on scroll feet. Maker, Gabriel Sleath ; weight 7 oz. 10 dwt., at per ounce 80s.
1733. A circular waiter on scroll feet, 12 in. diameter, shaped edge, engraved with coat-of-arms. Maker, Robert Abercrombie ; weight 28 oz. 14 dwt., at per ounce 48s.
1735. A circular salver, engraved with shells, and panels of trellis work on a scroll border ; raised fluted rim, scalloped edge, $8\frac{1}{4}$ in. diameter. Maker, Paul Lamerie ; weight 14 oz. 13 dwt., at per ounce 390s.
1744. A set of four small waiters, $6\frac{3}{4}$ in. diameter, moulded and shell borders. Maker, George Wicks ; weight 33 oz. 10 dwt., at per ounce 50s.

Prices of waiters and salvers after the middle of the eighteenth century decline in value, as will be seen from the following :—

Date	1750	1754	1759*	1762*	1772
Weight, oz.	16 2(pr.)	12 12(pr.)	21 10(pr.)	16 8	6 12
Per oz.	26s.	21s.	23s.	25s.	21s.

* By known makers.

230 SILVER AND SHEFFIELD PLATE

Date	1774*	1778	1780	1795	1806
Weight, oz.	20 7	6 3	6 1	3 6	19 0
Per oz.	19s.	26s.	30s.	39s.	15s. 6d.

Two large tea trays, both oval and handled at each end, may be recorded here—

An oval silver gilt tea tray, gadroon border chased with shells and foliage, 32 in. long. Maker, Paul Storr. Date, 1812; weight 241 oz. 10 dwt., at per ounce 35s.

An oval tea tray, engraved and chased, with scroll pattern border, on four feet. Maker, John Watson, Sheffield. Date, 1813; weight 162 oz. 2 dwt., at per ounce 8s. 3d.

SALVERS (*Old Sheffield Plate*)

- B. S. Two 7 in. circular salvers; on 3 claw and ball feet, pierced gallery, rope edging. Crested. Sold at £9.
- B. S. An oval salver, 4 honeysuckle feet, beaded edge, 18 in. by 14 in. Engraved coat-of-arms. Sold at 8½ guineas.
- B. S. A 14 in. circular salver on 4 volute feet, the edges beaded and spaced by hexagonal stars. Sold at £5.
- B. S. An 18 in. circular salver on feet, gadroon edge. Sold at £7.

TRAYS (*Old Sheffield Plate*)

- B. S. An oblong tray, with two handles, on four leaf-pattern feet, with a gadroon edge, 22 in. by 13 in. Crested. Sold at £11 5s.
- B. S. A two-handled supper tray on four massive scroll feet of circular form, consisting of 4

* By known makers.

entrée dishes and covers in hot water liner, surmounted by a soup tureen and cover, all mounts beaded; 24 in. diameter, 18 in. high. Sold, with a soup ladle and two table spoons, for £40.

- R. S. An oval tray 27 in. by 23 in., with raised and pierced border of cartouches, connected by scrolls and foliage; the centre engraved, the handles beaded; on four scroll feet. Sold at £8 5s.

Sauce Boats and Tureens (*Silver and Old Sheffield Plate*).—These shapely vessels are becoming increasingly favoured by collectors. Some authorities place the tureen before the boat chronologically, but the latter shape was established in favour well before the middle of the eighteenth century, and examples as early as 1702 have been mentioned. The long lipped, scroll handled, body on three feet, is the shape best known, but there is another early form, oval in shape, with both ends pinched in to form lips. This pattern had a central cross handle which allowed the boat to be circulated around or across the table with equal facility. The conventional type afforded the craftsman plenty of opportunity to exercise his ingenuity in feet, rims and handles of the last named. Some of the best are known as the harp shape; this springs from body a little below the centre, curves over gracefully towards, but stops short of the rim, to which it is not joined. Examples in Sheffield Plate have usually a well-defined reeded wire, or something equivalent, round the border, which adds to the vessel an impression of massiveness not observable in the silver boats. Yet the best of the

PLATE NO. 25

Reproduction from Contemporary Catalogue of Designs for Old
Sheffield Plate Sauce Boat and Tureen.

Victoria and Albert Museum.

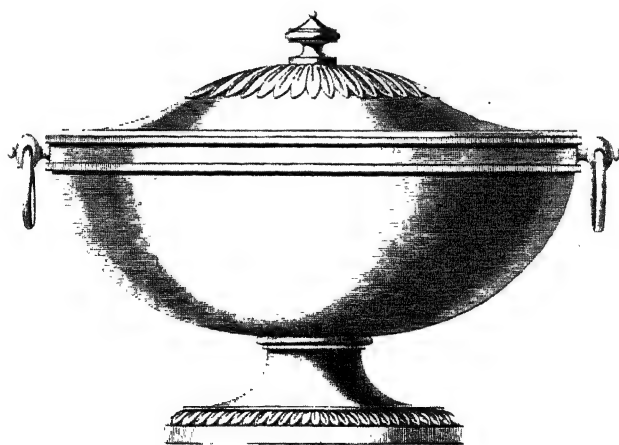


plate makers completely avoided any suggestion of ugly heaviness. The Sheffield sauce boat belongs to the later period, when silver came to be rolled on both sides of the copper. Mr. Bradbury states that for every boat made in Old Sheffield Plate ten tureens were made. A boat with feet is worth examining for the purpose of discovering how that detail was made, by assembling a stamped plated back and a lead loaded decorative shell front, the two being soldered together and on to the body.

SAUCE BOATS AND TUREENS (*Silver*)

1732. A pair of sauce boats, lips engraved with trellis work and shells, on three moulded feet. Maker, Louis Pantin ; weight 32 oz. 12 dwt., at per ounce 72s.
1752. A pair of sauce boats, shaped edges, on collet feet. Maker, William Grundy ; weight 29 oz. 2 dwt., at per ounce 31s.
1761. A pair of plain sauce boats, escalloped edges, on three shell feet ; weight 39 oz., at per ounce 25s.
1767. A pair of oval tureens for sauce with covers, gadroon border, scroll feet ; weight 37 oz. 15 dwt., at per ounce 23s.
1791. A set of four sauce tureens and covers ; weight 60 oz. 14 dwt., at per ounce 20s.
1804. An oval soup tureen with plated cover, added shaped and reeded border ; weight of the silver 36 oz. 18 dwt., at per ounce 5s. 9d.
1809. An oval soup tureen, 12 in. long, egg and tongue border, chased handles, on wing and paw supports, cover, and liner of plated metal ; weight 142 oz. 10 dwt., at per ounce 9s.

SAUCE BOATS (*Old Sheffield Plate*)

- B. S. Four oblong sauce boats on claw feet, gadroon and cockle mounts, flame top. Crested. Sold at 21 guineas.
- B. S. A pair of Georgian pattern sauce boats, on circular feet, with an odd one of similar design. Sold at £6 10s.
- B. S. A pair of boat-shaped sauce boats on feet and stand, beaded edges with lips, shaped handles with hot-water inlets therein. Sold at 9½ guineas.
- R. D. An oval sauce tureen, cover and liner, the gadroon border chased with foliage and shell ornament, 13¾ in. wide. Sold at 9½ guineas.
- R. D. A pair of sauce boats, formed as shells and chased with foliage, 6 in. high. Sold at 17 guineas.

Saucepans or Pipkins (*Silver and Old Sheffield Plate*).—What the chafing dish is to the modern hostess the silver saucepan or pipkin was to the lady of the house in the eighteenth century, namely, the utensil or vessel in which she could warm this or that in her own room without requisitioning the aid of her servants. The conventional shape was bellied at the base, diminishing in diameter from the waist to the brim, which had a small lip set at a right angle to the handle. The last named was a combination of a silver socket riveted to the body and a wooden "quill." Silver pipkins appear, at frequent intervals, in the sale room, where they realise prices which have a fairly regular connection with the date mark, but the smaller sizes command higher prices per ounce than the larger ones.

We have not encountered an example in Old Sheffield Plate, but Mr. Bradbury mentions one by Joseph Hancock which he dates 1755. It is particularly interesting because it shows signs of being beaten out of the metal by hand, before rolling had become the practice of the trade. Mr. Bradbury also reproduces an illustration from a catalogue of Old Sheffield Plate published early in the nineteenth century, showing a saucepan of the pipkin type made in half-pint, three-quarter-pint, one pint, three-half-pint and quart sizes. These old plated utensils were made with the silver surface inside.

The Oxford Dictionary contains two references to saucepans, one as early as 1686, when a "silver sawcepan," supposed to have been stolen is mentioned in the *London Gazette*. Later, in 1729, Swift in his "Directions to Servants," satirically advises his readers, "if you have a Silver Sauce-pan, and the Butter smells of Smoak, lay the Fault upon the Coals."

SAUCEPANS OR PIPKINS (*Silver*)

- 1725. A small pipkin sold with a small cream jug on a foot, of 1763 ; weight of the two 4 oz. 15 dwt., at per ounce 60s.
- 1736. A small pipkin, quite plain ; weight 3 oz., at per ounce 85s.
- 1739. A saucepan and cover, sold with another without cover, of 1754 ; weight of the three pieces 11 oz. 17 dwt., at per ounce 52s.
- 1797. A plain bellied saucepan and cover ; weight 5 oz. 2 dwt., at per ounce 35s.
- 1804. A compressed globular saucepan with cover ; weight 8 oz. 2 dwt., at per ounce 26s.

Soy Frames (*Silver and Old Sheffield Plate*).—Soy was a sauce introduced into Europe from China at the end of the sixteenth century. It was prepared from a small bean, and is first mentioned in English literature of the culinary arts in Mrs. Glass's "Book of Cookery," published in several editions between the years 1747 and 1796. The sauce came to be placed on the table in glass cruets, the necks of which were mounted with lipped collars of silver. Usually two were set in a frame which was quite commonly boat-shaped with end handles. In process of years cruet frames for four or more sauce bottles became known by the term soy-frames, and that was particularly the case with Old Sheffield Plate, in which metal are some exceedingly dainty examples with miniature bottles, each in its own ring mounted on a footed tray.

SOY FRAMES (*Silver*)

1784. A boat-shaped soy frame, beaded edge, four divisions, cut-glass bottles and stoppers. Maker, Thomas Daniell; weight 7 oz. 9 dwt., at per ounce 40s.
1789. A similar one but with eight bottles, including a mustard with its ladle; weight 27 oz. 13 dwt., at per ounce 13s. 6d.
- Late XVIIIth century. A soy cruet, boat shaped, bead edge with centre pedestal, for an engraved pierced muffineer; on each side a cut-glass cruet with handle and lip mount of silver. Sold "all at" for £8.

SOY FRAMES (*Old Sheffield Plate*)

- B. S. A soy frame, with two bottles; four fluted.

feet, the bottles mounted with handles and lids. Sold at 50s.

Spoons and Forks (*Silver*).—Apart from the knife, with which this book is not greatly concerned since it was only occasionally hafted in silver, the most universal table article is the spoon. The earliest form was the spoon, and the original handle a cleft stick, which was slipped over the edge of the shell and then tightly bound behind the joint with a thin sinew. The article made in that way was a perfectly practical utensil for conveying food from the common vessel to the individual mouth. The earliest pictures are Egyptian, and the evolution of the spoon in its early stages followed three main lines, which depended on the supplies of bone, horn and wood, the available materials most suitable for the purpose. The fact that all three types continue to be regularly made, proves conclusively that it is not always necessary to be the fittest in order to survive, the really fit also stays the course against newcomers. The bone egg spoon, the horn porridge spoon, and the wooden weapon wielded by the cookmaid, are the direct descendants of an ancient ancestry.

Metal for spoons first began to be employed about the beginning of the twelfth century, or possibly just before the eleventh had passed into history. Again the craftsmen found three materials ready to their hand, silver, pewter and latten, the last an alloy of copper answering in appearance to brass. The earliest silver spoons in the country were made in the first half of the fifteenth century, when the bowls were fig shaped. An authenticated example is known as

the Pudsey spoon and is attributed to about 1445. It was, and may still be, preserved at Hornby Castle, in Lancashire. The knop, that is the end which was held in the hand, is an hexagonal cone dying away into a triple collar on a round stem. The knop assumed many forms before it was flattened, and some examples of types are shown in Fig. 20, where are illustrated the seal, the maiden head, the lion sejant, an apostle, the writhen and the baluster. There were many others, and all these patterns were on stems which were usually round, fluted, or, if square, with the edges slightly chamfered. The type was in fashion down to Jacobean times, but about the middle of the seventeenth century a simpler and more usable form of handle was introduced.

The story of the spoon is worth an independent study, and two experts, well qualified to write on the subject, have given us lengthy monographs which cover it very completely. Sir C. J. Jackson's "The Spoon and its History" will be found in *Archæologia* (volume 53, 1892). Side by side with the silversmith's craft a big business was done in base metal spoons. The late Mr. F. C. Hilton Price made an exhaustive study of that branch of spoon making and wrote a book on the subject. Whatever the silversmith designed the base-metal spoon-maker copied or adapted to his own business. Mr. C. Welch in his "History of the Pewterers' Company," has shown that the base-metal spoon-makers were often at loggerheads. At a court of the Pewterers' Company held in 1567, it was agreed :

That there shoulde Be no spones made of
Bras or Latten or any yelow metall vppon payne
that if any pson hereafter be found that he doth

make such spones shall forfeyt and pay for any spone iijs. iiij^d.

In the sixteenth century, the making of spoons used to be put out, for in 1582 a court ordered—

That none of the companye shuld put to make any spones but unto a brother of the companye and all spone makers promysed in open court to worke a grose of spones for xx^d. the grose.

In spite of this arrangement to maintain prices, we find one John Bowyar in financial difficulties a year or two later, and his creditor, a Mr. Wood, arranging for the liquidation of his debt by spoon making at the rate of two gross a week at the price of one shilling and sixpence per gross. A century later the Pewterers were exercising their minds about the quality of their "good fyne plate mettle" used by the brethren, some of whom were alleged to be "making spoones without beating, being only cast-grated and burnished." What was worse, one Daniel Barton was actually using an "engine" for the furtherance of his nefarious practices.

To get back, however, to silver and particularly to the shape of the examples that have been saved for us, a change was made in the bowl in the reign of Charles the First. The outline favoured up to that time had been a fig, or as some call it pear, shape. The transition was gradual; at first the bowl was made only slightly oval; later in the eighteenth century the elongation became pronounced and the oval accentuated. A modification was a spade shape oval, the reverse of the fig type from which the modern spoon has been developed. The finest of the many shapes the spoon has taken is the oval pattern, with

SOME TYPES OF SPOONS

See FACING PAGE

NO.	PERIOD.
1. Cleft-end Spoon Handle . . .	<i>Circa</i> 1670.
2. Ornamental Lobe-end Spoon Handle . . .	<i>Circa</i> 1680.
3. An Apostle Spoon Handle . . .	Tudor and on.
4. A Seal-end Spoon Handle . . .	Tudor and on.
5. Acorn Spoon-end or Knop . . .	Tudor and on.
6. Diamond Spoon end or Knop . . .	Tudor
7. Stump-end Spoon Handle . . .	Puritan
8. Flat-end Spoon Handle . . .	Charles the Second.
9. Spoon-end, slipped in the Stalk . . .	Puritan and Charles the Second.
10. Fig-end Spoon Bowl . . .	Tudor.
11. Ovate-shaped Bowl . . .	Charles the Second and on.
12. Oval-shaped Bowl with Rat-tail . . .	Queen Anne and on.
13 and 17. Ends of so-called Lemon, Punch or Mulberry Spoons ; pierced bowls .	George the Second and on.
14. Bead-edge Spoon Handle . . .	Late George the Second.
15 and 19. Lion Sejant Spoon-end . . .	Tudor.
16. Engraved Spoon Handle . . .	Late George the Third.
18. Trefoil-end Spoon Handle. Transition from Cleft to so-called "Old English" . . .	Queen Anne and George the First.
20. Maiden Head Knop . . .	Tudor and on.
21. Conventional Old English . . .	George the Third and on.

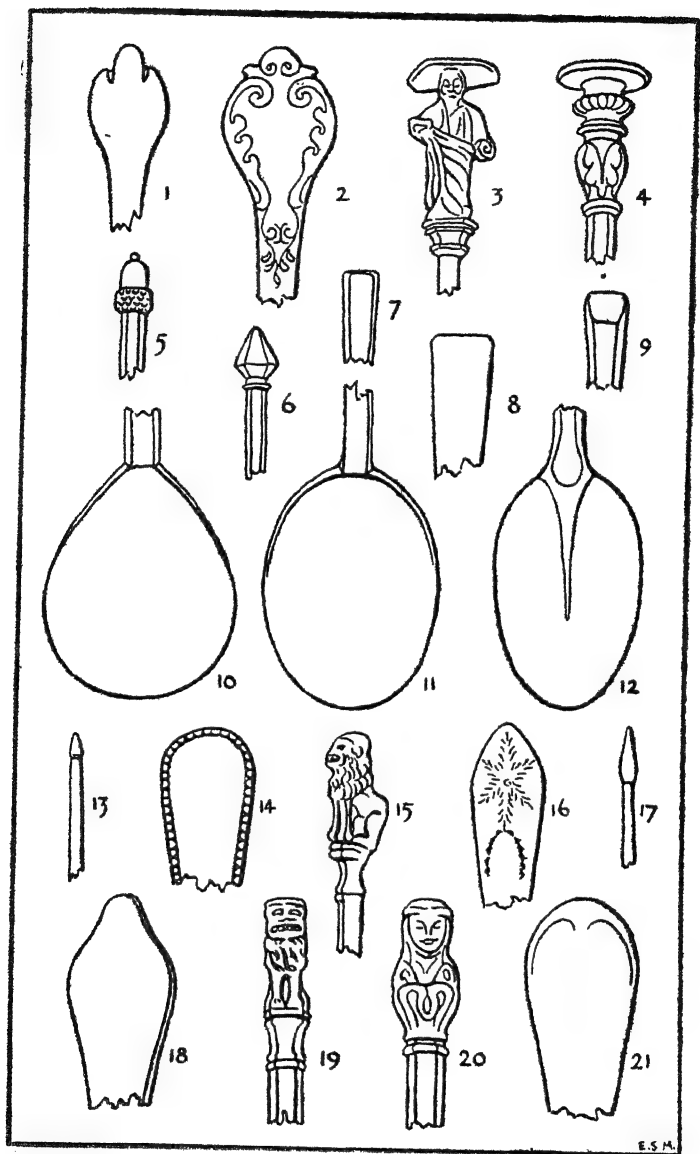


Fig. 20.—Some Types of Spoons.
See Descriptions on Facing Page.

nearly equal ends, a shallow bowl, and a suggestion of straight sides.

The alteration in the handle from knop to flat began in the reign of Charles the First. The early Carolian spoon was "slipped in the stalk"; it was denuded of all ornament and the stem flattened and slightly bevelled at the back. Some examples are slightly splayed, but they could not have been convenient to the hand. This represents only a step to the next definite change, which came with the Puritans of the Commonwealth period. The flattening begun when the spoon was slip-stalked, was emphasised and a cleft end appears. After the Restoration the improvement was carried still further. The end became well spread, and some attempt was made to give it a shaped pattern. About 1660, the silversmiths devised the rat's tail down the lower part of the stem and across the bowl on its long axis. More rarely this feature is found behind the flattened top of the stem. The invention was designed to strengthen the handle, and its use, which was continued for about eighty years, gives a pleasing appearance and adds some distinction to the spoons on which it occurs. In the end the rat's tail was replaced by the simple tongue or shell which is a characteristic feature of the modern, but so-called, Old English spoon. There are later modifications of the spoon handle, and in Fig. 20 (p. 241) the artist has illustrated a sequence of styles and shapes.

Fusion metal produced by Boulsover's method did not lend itself to spoon or fork-making. Mr. Bradbury discusses some of the difficulties that were encountered, which were so considerable that the efforts of the platers to provide a substitute for silver met with only

a limited, and certainly never a permanent, success. The difficulty was with the naked edge along which the copper insertion or base always showed. Mr. Bradbury illustrates a spoon with the shank beaten out of thick metal and then bevelled in such a way as to allow the silver to be closed over the copper. Thus was silver soldered to a bowl struck out of the sheet, but the joint was discernible and the method at best a makeshift and a source of weakness. The problem of the fork was even harder to solve and, among other plans, the Sheffield platers tried striking top and bottom shells in fusion metal and filling them with soft solder. This plan could not be carried beyond the thick part of the prongs, the points of which were made of solid silver.

There was really no serious rival in base metal to the silver fork, but right through the eighteenth century the Sheffield cutler experimented with steel and in the end he perfected a perfectly good type of two-pronged fork of steel. It served its purpose at a time when it was not unmannerly to convey peas and other viands to the mouth on the end of a knife shaped for the purpose, but the cutler never produced a three-pronged steel fork that had anything like so graceful lines as the two-pronged variety. The fork as a table utensil for individual use dates from the beginning of the seventeenth century. It is believed to have been brought from Italy by Thomas Coryat, already mentioned, who travelled in that country and sent home the following account of his first encounter with it:—

The Italians, and also most strangers that are commorant in Italy, doe always at their meals

use a little forke when they eat their meate . . . with their knife, which they hold in one hand,* they cut the meat out of the dish ; they fasten the forke which they hold in the other hand, upon the same dish, so that whatsoever he be that sitting in the company of any others at meate, should inadvisedly touch the meate with his fingers . . . he will give offence unto the company. . . . The cause of this curiosity is because the Italian cannot by any means indure to have his dish touched with fingers, seeing all men's fingers are not alike cleane. Hereupon I myself thought it good to imitate the Italian fashion . . . not only when I was in Italy, but also in Germany, and often times in England since I came home.

Any records of forks earlier than this reference to them in Coryat's "Crudities" should be mentally qualified by the thought that the very earliest table forks were made for serving fruit and green ginger. We suspect that the thoroughfare in Hull known by the quaint name of The Land of Green Ginger, has some sort of connection with the confection which we read about in the Paston Letters and quoted elsewhere in this volume.

Two-pronged forks, wrought out of a piece of flat silver, were the vogue down to the end of the seventeenth century, and the ends of the handles were made to correspond with those of the spoons with which the forks were used. Then for a brief period both three and four prongs were the fashion, but the former became the more widely used, probably because it was easier to fashion from the stock. As the eighteenth century progressed it was found by experience that the ridge-like

formation down the handle was not really necessary for strength, it was softened down and gradually disappeared from both spoons and forks. The so-called fiddle pattern is an invention of the nineteenth century, and it is a long way behind the older forms in point of artistic merit. When electroplated it suffers from the further disability of offering corners and sharp edges, on which evidence of wear develops more quickly than on the rounded form of Old English patterns.

Two particular sorts of spoon may be mentioned here, namely Apostle spoons and Caddy spoons. The former possess qualities which gives them special interest for collectors. The acquisition of a set of Apostle spoons complete with the Master, of sixteenth-century date, would be well-nigh impossible. A single spoon may realise in the auction room from £30 to £40, and it would prove an exciting quest, but withal a long one, to try to get together a set of contemporary date. On the basis of £40 a spoon such a set might cost, say, £520, but if it were once got together and all the examples were in equally good condition, it might be worth ten times the outlay. At any rate a complete set sold in 1903 which bore the date mark for 1536 realised £4900. Corpus Christi College, Cambridge, owns what is known as Archbishop Parker's set of fourteen spoons, the twelve with St. Paul and the Master. The date of the set is 1566, but the Saint Paul is older and according to one account *circa* 1515. Apostle spoons, however, are of earlier date than this by perhaps twenty or thirty years.

The saint represented is identified by some emblem associated with each of the apostles, and the following

list will enable collectors to determine any of the figures :—

St. Peter : a fish or a key. *St. John* : a cup and a serpent. *St. Andrew* : a saltire cross. *St. Thomas* : a spear or a carpenter's square. *St. Philip* : a cross on a staff. *St. James* : a pilgrim's staff. *St. Matthew* : a wallet, or an axe. *St. Bartholomew* : a knife. *St. Jude* : a lance, a saw, or a club. *St. James the Less* : a fuller's pole. *St. Matthias* : a halbert. *St. Simon Zelotes* : a saw.

The Master's emblems are an orb and a sceptre, and one hand is raised in the act of blessing. St. Paul's device is a sword. For a sufficiently obvious reason Apostle spoons are never found of fusion metal, although they were made frequently in base metal.

It is characteristic of the risk that one takes with old silver to record—in face of the prices mentioned on another page—the following and later values obtained as recently as June, 1919 :—

An Elizabethan spoon, 1590. Marks W. and Crescent (£7); a Charles I. seal-top spoon, 1637. Marks, R.C., a mullet and three pellets (£9); four Charles II. rat-tail spoons, moulded with scrolls and of provincial make (£10); three rat-tail spoons with notched handles, 1674, 1687, 1688 (£19).

The cult of the caddy spoon is quite easily understood. Even at present-day prices its collection affords a man, or woman, with only small means an opportunity of indulging in a hobby which has many sides. From the little coign of vantage provided by caddy spoons it is possible to pursue the quest of

dates, makers, period styles, decorative detail, and all at the cost of a few pounds. A collection on strictly chronological lines from, say, Queen Anne down to William the Fourth, would yield a great deal of satisfaction in the making. The fact that some caddy spoons were made in Old Sheffield Plate and in pewter should add to the keenness of any one who took up this article seriously.

SPOONS (*Silver*)

- 1490 (*circa*). A Maidenhead spoon with gilt bust. Sold as "provincial," "all at" £34. Another similar at same sale, £38.
1622. A seal top spoon, marked II with three mullets and a pellet. "All at" £14.
1659. A St. Thomas spoon, provincial. "All at" £13 10s.
1667. A Charles II. slip-top spoon, with one of the Commonwealth. "All at" (the two) £18.
1688. Two silver gilt spoons, moulded with scrolls. "All at" £14 10s.
1690. A rat-tail spoon, flat handle and notched end, sold with a London-made table spoon dated 1778. The two weighed 2 oz. 13 dwt., at per ounce 15s.
- 1729-39. Twelve plain table spoons; weight 25 oz. 12 dwt., at per ounce 10s. 6d.
1736. A London-made Apostle spoon, sold with three Dublin do. of 1770 and 1782; weight 5 oz. 13 dwt., at per ounce 20s.
1742. Six dessert spoons, chased handles, masks and scroll work; weight 6 oz. 15 dwt., at per ounce 31s.

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- 1750-75. Four London-made St. James spoons ; weight 6 oz. 3 dwt., at per ounce 13s.
1757. Two table spoons, bowls chased with shell ornament at back. Maker, Richard Rugg ; weight 3 oz. 5 dwt., at per ounce 10s.
1792. Twelve Dublin-made spoons, dessert size ; weight 11 oz., at per ounce 10s. 6d.
1801. Six plain tea spoons ; weight 3 oz. 3 dwt., at per ounce 4s. 6d.
1808. Six fiddle pattern table spoons. Dublin made ; weight 12 oz. 10 dwt., at per ounce 4s. 6d.

FORKS (*Silver, see also Knives and Forks*)

- 1708-14. Twelve three-pronged forks ; weight 22 oz. 6 dwt., at per ounce 56s.
1761. Twelve forks, table size. Sold with twelve spoons of 1759 and *circa*, and a gravy spoon ; weight of the lot 10 oz. 14 dwt., at per ounce 16s. 6d.
1807-17. Twelve fiddle-pattern table forks ; weight 26 oz. 9 dwt., at per ounce 4s. 3d.

CADDY SPOONS (*Silver*)

Various dates. Thirteen caddy spoons, chiefly eighteenth century . Sold with a pair of snuffers dated 1784, and a toddy ladle. Sold " all at " for £10 10s.

Snuffers and Snuffers Trays (*Silver and Old Sheffield Plate*).—There is an infinite variety of these examples of flat ware, and many of the pieces possess an individuality which appeals to thoughtful collectors. In Plate 26 is illustrated a typical pair of a

conventional pattern in plated metal. The tray is well proportioned and affords an opportunity of studying simple chasing which shows through on the back. The border is fluted with leaf-like reliefs, and may have been struck in one piece to the outline of the tray, as there is not the slightest indication of a joint. The underside is tinned, and bears the globe and cross mark of Blagdon, Hodgson & Co. (*circa* 1820). The tray is 9 in. long. The snuffers are close plated and, as may be seen from the illustration, are of more than usually clean cut outline. Two rare types, occasionally met with in brass as well as silver, but as far as our knowledge goes never seen in Old Sheffield Plate, are the standing type and the shaped tray. The former is as old as William and Mary, and consists of a weighty foot usually round and a stem on which is a socket into which the snuffers drop, point downwards. In this pattern the snuffers are small and they do not have three feet; sometimes, indeed, no foot at all. The shaped tray is Queen Anne, and is of such a character that the outline of the tray follows fairly closely the snuffers that were laid upon it. A third favourite shape for the tray has a small handle on one side and is not infrequently mounted on ball feet beneath the four corners. Some of the Old Sheffield Plate snuffers trays are of rare beauty, particularly those in which fine piercing is combined with a restrained use of chasing.

SNUFFERS AND SNUFFERS TRAYS (*Silver*)

1720 (*circa*). A plain oblong shaped snuffers tray. Dublin made; weight 6 oz. 18 dwt., at per ounce 48s.

PLATE No. 26

A George the Third Old Silver Sugar Basin and Cover; hexagonal shape on foot of the same shape; the cover with a bold hexagonal knob; body and cover ornamented with chased designs. London marks. Date, 1803. Weight, 16 oz. 12 dwt.

Mr. W. H. Willson.

An Old Sheffield Plate Snuffers tray with a chased design on the bottom; the border a thread with leaf relief of filled silver. The snuffers close plated. The makers were Blagdon, Hodgson & Co., of Sheffield. Date, *circa* 1820.

Mrs. A. Portway.

1770. A snuffers tray with a flower border, and a pair of plain snuffers; weight 12 oz. 10 dwt., at per ounce 18s.
1779. A boat-shaped snuffers tray with a beaded edge; weight 4 oz. 14 dwt., at per ounce 38s.
1790. A pair of snuffers (sold with a William the Fourth muffineer); weight (the two) 6 oz. 17 dwt., at per ounce 11s. 6d.

SNUFFERS AND TRAYS (*Old Sheffield Plate*)

- B. S. A pair of long vertical snuffers. Sold at 32s. 6d.
- R. D. An oblong snuffers tray, with chased foliage and gadroon border, 10 in. long, with the snuffers. Sold at 30s.
- R. D. A pair of snuffers on a 10 in. tray. Sold at £2 2s.
- R. D. Two 10 in. snuffers trays with the snuffers. Sold at £2.

Sugar Baskets and Basins (*Silver and Old Sheffield Plate*).—The sugar basin and basket of the collector is a Georgian piece, and it is probably safe to attribute a bowl of small proportions and of earlier date to some other purpose than that of holding sugar. The few sets of Queen Anne tea caddies that comprise a basin seem to point to the origin of the utensil. “Madam” of those days kept both tea and sugar under lock and key in her own apartment. At first plain solid bodies were used, but with the growth of decoration in all directions, basins became more like the porringers of an earlier generation. Later, embossed and fluted bodies were succeeded by pierced and daintily fretted

trellis work which had to be lined with glass, usually blue, less frequently crystal, and very rarely indeed a rather feeble attempt to get a ruby colour. The pierced sugar basin has usually a foot and a bale handle. Marks on the solid patterns should be looked for on the side, but the pierced basin is most often marked on the bottom.

The invention of a plated copper wire led to the manufacture of large numbers of baskets, and the fashion was adapted also by the silversmiths. A not very common form has ball, or ball and claw, or lion's paw feet to raise the bottom off the table. That class has frequently a rim well rolled over, and the decorative motif of the body is allowed to exhaust itself on the edge, or the pattern may begin in the rim and die away on the curve near the bottom. When such a pattern is repoussé, it is often nearly as effective viewed from the inside as from the outside, although chasing enhances the surface effect. This, it will be noticed, is the opposite of the method of forming porringers, in which the decoration is almost always most pronounced below the waist of the vessel. When buying a sugar basin it is desirable, if it has a bale, to compare the marks on the body and the handle. Converted goblets and other drinking vessels are not unknown.

The use of a narrow flat band of silver round the edge of Old Sheffield sugar baskets, afforded the engravers opportunities for introducing much dainty decoration on these pieces, and when, as did happen, the body was raised from metal on which the silver was of good thickness, appropriate, if shallow, engraved ornament, was often lavished on the rest of the surface.

SUGAR BASINS OR BASKETS (*Silver*)

1771. A round wire sugar basket, with applied branches of flowers; lined blue glass; weight 2 oz. 6 dwt., at per ounce 125s.
1777. A circular sugar basket, pierced with foliage medallion decorations, beaded borders, swing rope pattern handle. Maker, Burbage Davenport, lined blue glass, with spoon, $4\frac{1}{2}$ in. high; weight 4 oz. 1 dwt., at per ounce 80s.
1778. A similar one, maker not identified; weight 4 oz. 2 dwt., at per ounce 55s.
1786. An oviform sugar basin, 5 in. high, swing handle, chased and engraved with the coronet and crest of Nelson. Makers, Daniel Smith and Robert Sharp; weight 9 oz. 15 dwt., at per ounce 25s.
1789. An oval boat-shaped sugar basket, pierced with rosettes and engraved with festoons. Sheffield made; weight 4 oz. 3 dwt., at per ounce 78s.
1796. A shaped sugar basket with a swing handle; weight 10 oz., at per ounce 35s.
1800. A fluted sugar bowl with ring handles; weight 11 oz. 1 dwt., at per ounce 17s. 6d.
1813. A part fluted sugar basin, sold with its milk jug, both on ball feet; weight 17 oz. 2 dwt., at per ounce 17s.

SUGAR BASINS (*Old Sheffield Plate*)

- B. S. An octagonal pierced and chased sugar bowl on feet with handle and original blue glass liner. Marked J. Sold at £4.

- B. S. A conical sugar basin on a circular foot, fluted and chased, bale handle, capped hinges, gilt inside. Sold at £3 5s.

Sweetmeat Dishes (*Silver and Old Sheffield Plate*).—

This is a generic term of modern introduction to cover a wide range of small trays, shallow bowls and fancy pieces suitable for the reception of dried fruit, sweetmeats and those little delicacies with which the hostess likes to adorn her hospitable board. The sweetmeat dish is the small brother of the cake basket, but it has rarely a handle of the bale type and only occasionally handles at the ends or on the rim. It has been in continuous use for about three centuries, and is probably even older, and to-day, as any silver-smith's shop window will testify, is as popular as ever it was. The short list of examples recently sold will afford some indication of the weight, shape and decorative features of sweetmeat dishes of bygone days, and those of to-morrow will not greatly differ therefrom. Some of the Old Sheffield Plate manufacturers called these little pieces comfores, but the articles so termed had usually a glass liner, which one does not find in old silver. Comfores were made from pierced metal, and with wire, after the fashion of sugar basin frames and cake baskets.

SWEETMEAT DISHES (*Silver*)

1631. A Charles I. sweetmeat dish, circular, embossed with fruit and foliage and a beading. Shell-shaped handle. Maker, W. Maunday; 5½ in. diameter; weight 3 oz. 4 dwt., at per ounce 54os.

1689. A William and Mary sweetmeat dish, 7 in. diameter, similar to last. Maker's mark I.S. monogram ; weight 7 oz. 6 dwt., at per ounce 500s.
1705. A plain Exeter-made bowl or dish, shallow with a flat swing handle 4 in. diameter ; weight 3 oz. 2 dwt., at per ounce 490s.
1714. A fluted shallow dish with an scalloped border, $7\frac{1}{2}$ in. diameter ; weight 11 oz. 4 dwt., at per ounce 165s.
1760. An oval sweetmeat dish, pierced and chased ; weight 4 oz., at per ounce 82s.
1771. An oval sweetmeat basket with a swing handle, pierced and embossed sides. Maker, R. Makepeace ; weight 4 oz. 11 dwt., at per ounce 75s.
1775. Another similar and by the same maker, border beaded ; weight 3 oz. 6 dwt., at per ounce 70s.

CHAPTER X

THE QUEST CONCLUDED—OF PLUTUS AND AUTOLYCUS

TAPER HOLDERS (*Silver and Old Sheffield Plate*).—The use of sealing wax for fastening envelopes, led to the demand for devices for holding candles and coiled wax tapers, and in Fig. 21 (p. 257) the three typical appliances for the purpose are represented. The taper, or bougie, box on the left is no more than a little canister, usually 3 in. or so in diameter. It has a slip-in cover, in the centre of which is a small pipe or tube through which the taper was drawn and in which it was held. The middle figure shows a typical taper stick, a facsimile miniature of a well-defined baluster type of candlestick. The pattern, however, is a late seventeenth-century piece. The box holders date from 1730 and on. The third illustration shows a model which is less pleasing, and one which was favoured by the Sheffield Plate makers. It consists of a base, a cage, with or without a cross spindle, with occasionally an extinguisher. The cross pin was withdrawn to admit the balled taper. The silver taper holder dates from Restoration times, but early examples are comparatively rare. The cage type is an introduction of the last three decades of the eighteenth century, and some of them have rather clumsy winding attachments. This particular piece is sometimes spoken of as a wax-jack or taper-jack. A very charming little piece of silver and Old Sheffield Plate is the miniature chamber candlestick made to carry a taper

candle. Some of these are perfect examples of fretted (pierced) work. Those that have perforated bottoms were most probably intended to be carried about, and had a chimney glass to protect the light and to minimise guttering.

TAPER STICKS AND BOXES

1708. A pair of Queen Anne taper sticks with baluster stems, and moulded octagonal plinths. Maker,

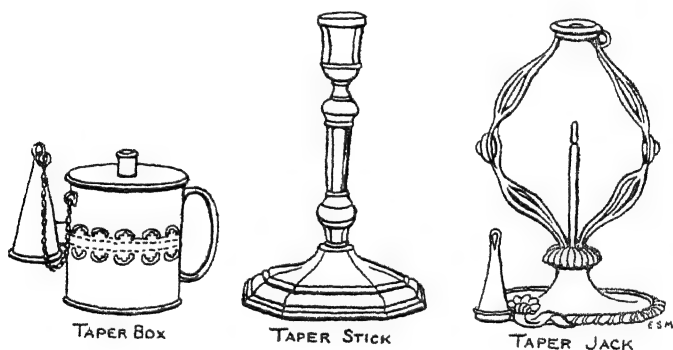


Fig. 21.—Silver and Sealing Wax.

Mettayer; weight 5 oz. 6 dwt., at per ounce 370s.

1719. A silver gilt taper stick with an added extinguisher, cast silver base; weight 6 oz. 2 dwt., at per ounce 45s.
1749. A pair of silver gilt taper sticks, stems designed as figures of harlequins on circular plinth, chased with foliage and scroll work. Maker, J. Cape; weight 12 oz. 6 dwt., at per ounce 120s.
1755. A pair of taper sticks, on hexagonal shaped

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plinths moulded with shells; weight 12 oz. 5 dwt., at per ounce 48s.

1769. A pair of taper sticks, on square plinths moulded with shells; weight 11 oz. 8 dwt., at per ounce 41s.

TAPER BOXES AND HOLDERS

- B. S. A pair of Georgian taper holders in fine condition. Sold at 5½ guineas.
- B. S. A circular-based taper carrier, cage pattern with beaded decoration. Sold at £3 5s.
- B. S. A circular wire-work taper stand on foot with revolving taper winder. Sold at £3 15s.
- B. S. A cylindrical taper box, pull-off lid, with extinguisher on side. Sold at £2.
- B. S. A circular taper box with lid and taper, gadroon edges, sold with a circular taper holder with a ball extinguisher; fitted with a glass draught protector. The two for £3.

Tazze (*Silver*).—The tazza can hardly be described with fairness as a piece for collectors of moderate means. Originally the term was applied to a drinking vessel which has been reproduced, at least in outline, in the bowl-shaped champagne glass of yester year, but the stem was baluster shape. The tazza is sometimes a bowl of more ample capacity than the foregoing, and in later years the term was used to indicate a pretty wide range of utensils suitable for cakes and fruit, in which a shallow round bowl or plate which may run to 14 in. in diameter is combined with a short stem and a relatively small foot. The comport of the confectioner's shop window is the degenerate descendant of this later tazza. According to some experts, the smaller

tazza were used, as the coaster came to be used, for supporting the tankards with a view of the prevention of ale and wine stains on the polished top of the table. The piece is keenly competed for and, as will be gathered from the prices quoted below, specimens of exceptional interest realise prices that put them out of the reach of any save the richest. Mr. Bradbury makes no record of an example, and if once in a while a piece of Sheffield Plate is so styled, it is only by courtesy or for ulterior motives. The piece will usually be found according to its size and shape to be a sweetmeat dish or salver on a stem.

TAZZE (*Silver*)

- 1680 (*circa*). A Charles II. octagonal tazza, engraved with Chinese figures, birds and branches, border moulded, $7\frac{1}{4}$ in. across square; weight 11 oz. 3 dwt., at per ounce 60s.
1682. A Charles II. tazza, engraved coat-of-arms with mantling, borders reeded. Maker's mark R.C. with 6 pellets, in dotted oval, $7\frac{1}{2}$ in. diameter; weight 11 oz. 15 dwt., at per ounce 400s.
1685. A pair of James II. octagonal tazze, engraved Chinese figures and branches, border fluted. Maker's marks I.L. with a fleur-de-lys and two pellets in a heart, $7\frac{1}{2}$ in. diameter, $3\frac{1}{2}$ in. high; weight 24 oz. 7 dwt., at per ounce 320s.
1708. A Queen Anne plain tazza, embossed gadroon border. Maker, Nathaniel Locke, 11 in. diameter; weight 18 oz. 14 dwt., at per ounce 140s.
1710. A Queen Anne tazza, engraved with coat-of-arms, marks on top. Maker, Joseph Ward;

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10 in. diameter ; weight 20 oz. 10 dwt., at per ounce 155s.

1726. Set of six George I. plain tazze, reeded borders, centre of each engraved with coat-of-arms. Maker, John White ; $5\frac{1}{2}$ in. diameter ; weight 35 oz. 14 dwt., at per ounce 170s.

Tea Caddies and Canisters (*Silver and Old Sheffield Plate*).—There are few pieces that appeal more to the collector who appreciates graceful outline, artistic merit and neat workmanship than tea caddies and canisters. They belong to a period when tea was sold at such a price that it was kept under lock and key, and under the personal charge of the lady of the house or her housekeeper. The caddy dates from Queen Anne, but the collector's choice is nearly certain to be restricted to patterns which were made thirty years later, when their use had become popular. Some very early patterns have sliding bottoms, but this not very convenient method of filling was replaced in the eighteenth century by lids which were sufficiently large to admit the tea at the top, although some caddies have top slides on which there is a collar and cap. There are three distinct types of lids, the slip in, the slip on and the hinged variety. Caddies with slip-on lids have usually a short neck on the top, and this style is almost always extensively used when the caddy is vase shaped. Caddies occasionally occur in pairs, and when cased in a wooden box there was sometimes a glass basin for the reception of sugar between them. Sets of three caddies, all of metal, are a puzzle to experts, some holding that the larger box was for mixed green and black tea, while others argue that it was only a

sugar box. Some caddies are put up in shagreen-covered boxes, shagreen being a marine leather with a grain on its surface. The hall marks may be on the side or bottom, while the cover or lid should bear the same initials as the body and the lion passant. The caddy spoon was introduced after the caddy, and few examples earlier than George III. are met with. They are popular with collectors because they are comparatively cheap and fairly plentiful. They are usually sold in bundles of from six to a dozen or fifteen, and it is not possible to give here prices for each spoon.

TEA CADDIES (*Silver*)

- 1712. A pair of Queen Anne plain octagonal tea caddies, slip-on caps on slip-in tops, by Thomas Ash ; weight 13 oz. 2 dwt., at per ounce 80s.
- 1717. A pair of George I. plain octagonal tea caddies with domed tops. Maker, John Farnell ; weight 13 oz. 12 dwt., at per ounce 140s.
- 1753. A set of three tea caddies, finely chased with Chinese figures and other devices in a shagreen case with silver chased mounts. Only one marked 1750, other two dated 1765 ; weight 44 oz. 2 dwt. Sold "all at" for £185.
- 1764-5. A pair of vase-shaped tea caddies with a sugar basin and cover in same style, chased with pastoral figures, flowers and scrolls ; the feet pierced and chased with flowers. Maker, Samuel Taylor ; weight 26 oz. 15 dwt., at per ounce 68s.
- 1777. An oval tea caddy with engraved scroll borders, no weight furnished, to hold about 4 ounces of

A GROUP OF OLD SHEFFIELD PLATE TABLE APPOINTMENTS

Top Row. Left to Right.

A Round Sugar Basin with pierced border. Blue glass lining. Date, *circa* 1790.

A shaped Tea Caddy with hinged lid to lock; silver bead edging and chased design. Date, *circa* 1790.

An oblong octagonal shaped Teapot; silver inserted shield; engraved silver band; ebony handle. Date, *circa* 1795.

Bottom Row. Left to Right.

A Tea Caddy; oval chased with flat lid and drop handle. Date, *circa* 1785.

A Salt Cellar; one of a set of four, round wire work with pierced rim; blue glass lining. Date, *circa* 1800.

A Match or Spill Box. Oblong plain body; hinged lid; silver gadroon edges. Date, *circa* 1810.

Mr. B. B. Harrison.

A set of Three George the Third Old Silver Caddies; vase shape; in a rosewood case fitted with contemporary silver mounts. London marks. Date, 1753. Weight of the Caddies, 32 oz. 18 dwt.

Mr. W. H. Willson.

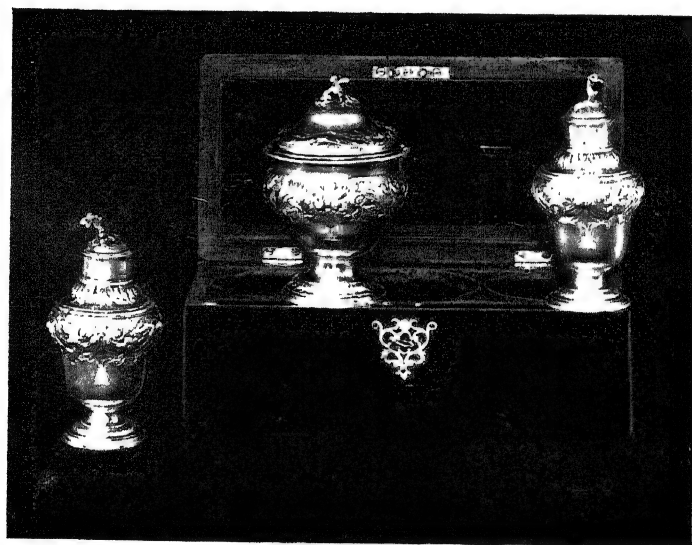


Plate 27

tea. Sold with a caddy spoon "all at" for £27.

1785. An oval tea caddy with beaded borders ; weight 12 oz. 10 dwt., at per ounce 38s.

TEA CADDIES (*Old Sheffield Plate*)

- B. S. A double tea caddy, canoe shaped, with a handle and lock, gilt. Sold at 6 guineas.
- B. S. A pair of oval bellied tea caddies, with pull-off lids. Sold at £5.
- B. S. A hexagon tea caddy, with lock and melon knob and capped angles. Engraved crest. Sold at £5 10s.
- B. S. A double tea caddy, inverted cone shape, two locks, engraved bands, and 2 ball handles. Sold at £3 15s.
- R. D. An old Sheffield oblong caddy stand with two boxes, with gadroon border, central handle, swinging bar to lock over the lids ; 7 in. long. Sold at 15½ guineas.

Teapots (*Silver and Old Sheffield Plate*).—For some reason or another the teapot is not so popular with collectors as a dozen other pieces of like date of origin, and specimens can be obtained at comparatively moderate prices. The drinking of tea in England dates from the first half of the sixteenth century, but it was not until the latter years of the Commonwealth that its price was sufficiently cheap to encourage its use among any classes save the rich. There are few known examples of teapots in silver earlier than Queen Anne's day, and not many of that reign, although what has come to be known as the Queen Anne pattern

PLATE No. 28

A set of Three George the Second Old Silver Tea Caddies, bodies richly *repoussé* and chased with rural scenes; slip lids. London marks. Date, 1748. Weight of the set, 35 oz. 6 dwt.

A George the Second Old Silver Warwick Cruet containing a set of three silver casters and oil and vinegar bottles, each with solid silver caps; the frame with centre handle, scroll brackets and fluted feet; an heraldic shield for the owner's arms on front. London marks. Date, 1752. Weight of the silver, 47 oz. 10 dwt.

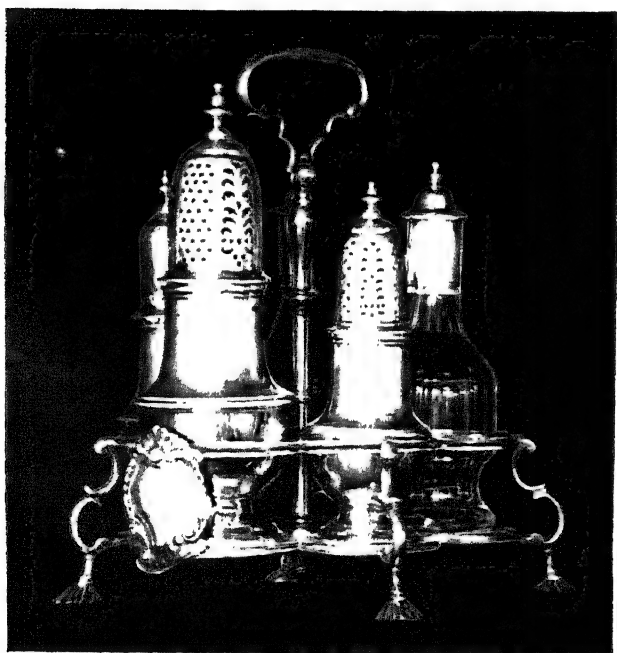
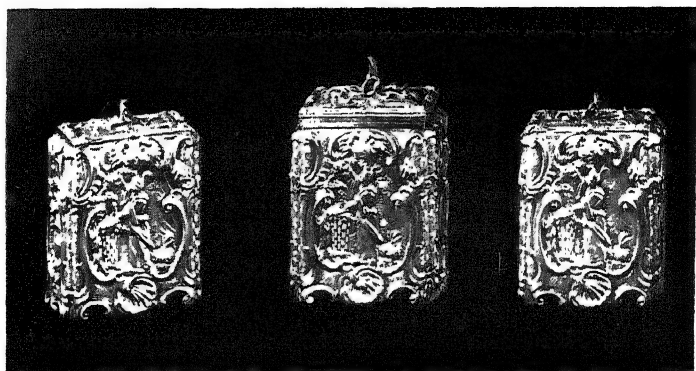


Plate 28

is fairly common. A few quite early examples have little hinged lids on the spout, a detail more frequently found in coffee pots. Early Georgian teapots were round or octagonal and were provided with wooden handles. We do not know whether it has been ascertained by observation when the ivory insulating discs were introduced into the handles, but they made it possible for the silversmiths to make teapots of silver throughout. Repoussé work on these articles began in the early part of George the Second's reign, and the

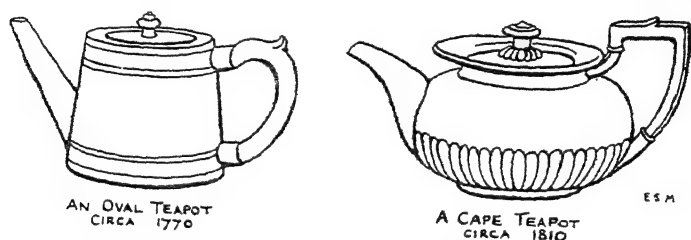


Fig. 22.—Two Typical Teapots.

vogue of ornament once started led to a series of styles, some of which were inappropriate to the teapot as such, and may have had something to do with the present ill-favour with which the teapot is regarded. Decorations in the style of Adam and Flaxman are fitting on candlesticks and some other wares, but they are out of place on a piece in which a smooth surface suggests, and helps to ensure, perfect cleanliness. Silver teapots are marked on the side or the bottom, and the lid, if it is contemporary, should be marked with the same initials as the body and with the lion passant.

The manufacturers of Old Sheffield Plate successfully adapted their material and methods to the production of teapots, but the piece was not one of

PLATE NO. 29

A George the First Old Silver Teapot ; known from its form as a " bowl " teapot. Ebony handle. London marks. Date, 1725.

A George the Third Old Silver Teapot on a contemporary stand on four feet ; fine thread edge ; engraved border round body ; a similar design round bottom. Monogram on an engraved shield surrounded with a wreath. London marks. Date, 1794. Weight (gross), 21 oz. 6 dwt.

NOTE. Designs in Old Sheffield Plate are illustrated on Plate No. 30.



Plate 29

the first articles produced in the fused metal, and its place in the development of the industry really dates from the years between 1770 and 1780. There is plenty of interest in the teapot from that period onwards, for it was made in a great variety of shapes, both plain and decorated, and with handles of ebony, horn and wood, and in certain of the better sorts of ivory. There is also variety in the knobs and not a little can be learned from the methods adopted to cover the edge by special wires of bead, reed and gadroon design.

Occasionally a teapot stand finds its way into the sale room, and such are likely to be of eighteenth-century date, because just after the turn of the century makers began to put four ball feet on the bottom of their pots with a view of preventing heat marks on the tray or table top. This method of insulation was sufficiently successful to secure adoption on a wide scale.

The teapot has pride of place in the four-piece set of one teapot, one coffee pot, one sugar basin and one cream jug; such sets, when they come into the market, are bought on a more utilitarian basis than are single pieces of any of the four sorts. The collecting public has not yet begun to buy tea and coffee services merely for the pleasure of filling up a cabinet.

TEAPOTS (*Silver*)

1731. A spherical teapot, engraved with masks on the shoulder; shell and scroll ornaments; weight 10 oz. 15 dwt., at per ounce 140s.
1785. A plain oval fluted teapot; weight 12 oz., at per ounce 21s.

PLATE No. 30

Reproduction from Contemporary Catalogue of Designs for Old
Sheffield Plate Teapots.

Victoria and Albert Museum.



1794. An oval fluted teapot with engraved border ; weight 14 oz. 3 dwt., at per ounce 21s.
1799. A set comprising an oval teapot, a sugar basin and cream jug, with a stand (loaded) ; weight of silver 28 oz. 5 dwt., at per ounce 38s.
1807. A set as last, but of oblong shape ; teapot marked in front, decorated with gadroon border and fluted bands ; weight of silver 29 oz. 9 dwt., at per ounce 30s.
1811. A small plain circular teapot with collar ; weight 6 oz., at per ounce 85s.
1812. An oval teapot with gadroon and scroll border ; weight 21 oz. 10 dwt., at per ounce 17s. 6d.
1812. A cape teapot with fluted sides. York make ; weight 8 oz. 16 dwt. Sold " all at " for £8.
1815. A compressed globular-shaped teapot, without decoration. London make ; weight 25 oz. 1 dwt. Sold " all at " for £15.

TEAPOTS AND T. & C. SERVICES (*Old Sheffield Plate*)

- B. S. A service fluted and flat chased, consisting of a large hot-water urn with internal fittings, a small tea urn, a teapot, a coffee pot, a cream jug, a sugar basin, a tea caddy with spoon, and a pierced and chased tray. Sold at 17 guineas.
- B. S. An oval teapot, original wood handle, white ivory knob, swaged body, flush hinged lid. Sold at 50s.
- B. S. An oval Georgian service, teapot, cream jug, sugar basin, on ball feet, flush hinged lid, gilt inside. Sold at 6½ guineas. Another similar with rope edge and crested. Sold at £7 5s.
- B. S. A fluted oval teapot, chased and engraved,

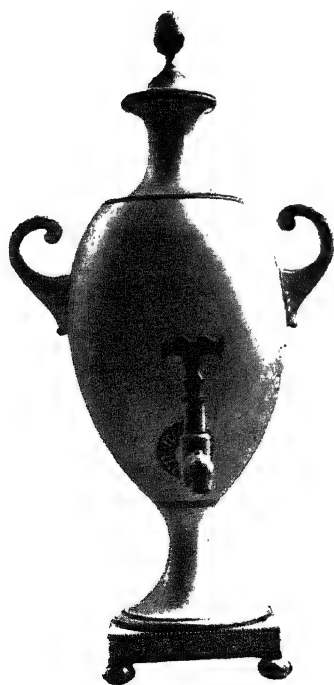
PLATE No. 31

An Old Sheffield Plate Soup Tureen; the oval body heavily embossed and chased with floral design; on four bold spiral fluted feet; the cover similarly decorated and surmounted with a ball knob and a shaped collar. Date, *circa* 1770.

A Small Old Sheffield Plate Urn; oviform plain body; volute handles; on a square base; beaded edgings and an acorn knob. Date, *circa* 1769.

A Small Old Sheffield Plate Urn; body octagonal and fluted; base shaped; fine bead edgings; reeded handles; ball knob; reeded top with ivory handle. A steam valve in the lid. Date, *circa* 1790.

Mr. B. B. Harrison.



on stand with four feet. Hinges flush and with original wood handle. Sold at 92s. 6d.

R. D. A compressed (squat) globular teapot with flutes on body. Sold at 38s.

R. D. An octagonal teapot with engraved borders, $6\frac{1}{4}$ in. high, and a milk jug, nearly similar, 7 in. high. The two pieces for $7\frac{1}{2}$ guineas.

R. D. A teapot, chased with flowers and foliage scrolls, 6 in. high, and a coffee pot, 9 in. high. The two articles for £3.

Urns (*Silver and Old Sheffield Plate*).—It may come as a surprise to some collectors to learn that the tea kettle with a lamp under it is older than the hot-water urn, but such is the case, for the former was introduced in the reign of George the First, while the urn came after the second monarch of that name had mounted the throne. Both kettle and urn with the lamp under were water heaters; from one boiling water was poured, from the other it was drawn off through a tap. The last-named convenience doubtless led to experiments in tea-making, and it did not take long to discover that boiled tea was neither palatable nor hygienic. The box iron, heated with a block of metal raised to red heat and placed in the body, is an invention of the seventeenth century—it is possibly earlier—and with that before them, the urn makers set to work to produce a tea-making apparatus which would keep the contents hot and yet not “stew” the tea. Their plan was to fix in the centre of the urn a vertical tube into which a round bar of iron could be dropped after heating it in a quick fire. Mr. Bradbury illustrates an interesting modification of the idea in an

urn which he dates 1767. Here the urn body was separate from its stand and had a through flue if one may so describe the passage. The stand was surmounted with a round basket-like formation in which charcoal was burned. Over this the urn body was set, and the upper part of the tube projected through the lid and was closed with a knob. Used in small rooms one suspects that the tea-drinkers suffered from lassitude and headaches, the cause of which they could not explain, for our forbears were little informed on the effects of charcoal burning, and knew nothing of poisoning by carbon monoxide. The urn is not a very popular piece with collectors of old silver as the following prices testify, but some of the smaller tea urns in Old Sheffield Plate are fine examples of strict adherence to the classical type of the vase, and as they are comparatively small they are popular with collectors.

TEA URNS (*Silver*)

1765. A tea urn embossed with spiral fluting scale pattern and sprays of foliage on a tripod stand with a lamp, the border pierced and chased with scrolls; 20 in. high; weight 82 oz. Sold at per ounce 14s. 6d.
1771. An oviform tea urn with beaded edge on a square foot with a pierced border. Weight 86 oz. Sold at per ounce 11s.

URNS (*Old Sheffield Plate*)

- B. S. A vase-shaped urn, 13 in. high, on a square base with 4 ball feet, beaded decorations and shaped handles; original carved green ivory tap; crested. Sold at £7 5s.

- F. S. A pear-shaped hot-water urn, on a square pierced base and 4 feet, scroll handled, original brown ivory tap, embossed in the Georgian style, 21 in. high; crested. Sold at £9 15s.
- S. An oblong urn, 18 in. high, with a lamp under, 4 claw foot corner supports, lion masks and rings, flat chased and pierced, with fitting for hot iron heating; crested. Sold at £6.
- B. S. A vase-shaped urn on a wooden plinth, with side handles, shaped cover and knob and original green ivory tap; 11 in. diameter, 16½ in. high; crested. Sold at £10.
- R. D. An ovoid urn of Adam design, with beaded borders; 13½ in. high. Sold at 6 guineas.
- R. D. An urn, partly fluted on reeded supports and claw feet, lion mask and ring handles; 16½ in. high. Sold at 8 guineas.

Vases (*Silver and Old Sheffield Plate*).—The vase is an ornamental piece and as far as the collector of small means is concerned only those of light weight will attract his attention. The large vase is often an ornamental cup with a cover, but we are concerned here merely to record the price of comparatively small pieces of which the descriptions given below must suffice to furnish some idea of the periods and the styles.

1660-70. A set of three Charles II. oviform vases and covers, decorated with boldly chased flowers and foliage on a matt surface with acanthus borders, and a pomegranate knob on each cover. The centre vase, 15 in. high, and the pair 11 in. Weight of the three pieces

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- 157 oz. 16 dwt., at per ounce 120s. A similar pair of the same period, 14½ in. high, weighed 123 oz. 3 dwt., and realised per ounce 100s.
1762. A pair of oviform vases and covers, chased, fluting, open shell and scroll handles, the borders gadrooned; height, 9 in. weight 35 oz. 4 dwt., at per ounce 60s.
1772. A single oviform vase and cover, chased with drapery festoons, medallion heads and palm leaves; height 8½ in.; weight 16 oz. 6 dwt., at per ounce 38s.
1812. Another; with a cover, by Paul Storr. Chased with batwing fluting, laurel leaves and oak wreaths; height 18 in.; weight 109 oz. 6 dwt., at per ounce 19s.

Wine Coolers and Ice Pails (*Silver and Old Sheffield Plate*).—The wine cooler is the older of these two vessels which were, and still are, used for the purpose indicated by the name first mentioned. The original description was that of a wine cistern, and the beginning of the custom of cooling the wine in an ornate silver bowl dates from the Italian Renaissance, but the cistern with which we are concerned is of later date, and begins about the time of the Restoration. At first it was only a large roomy vessel, but as the years went on and the use of ice extended, it was fitted with a liner, and eventually became the compact and business-like pail in which the space alike for the bottle and the cooling medium were strictly fixed to ensure the best results with the least possible waste. The lined wine cooler is commonly vase-shaped, and is often an exceedingly handsome piece, and almost invariably it is

well proportioned. It is the exception to find the liners of the late eighteenth century other than of plated metal.

The more utilitarian member of the family is literally a pail, following the straight tapered shape of the conventional model. When decorated, it is by the simplest of circumferential reeding, usually round the body about one-third down from the top. Both patterns are found marked on the bottom or near the handles. The Sheffield Platers did not begin to make this article in their metal until well on towards the end of the eighteenth century, and the big business in wine coolers done by the city belongs really to the early decades of the last.

The blue ribbon of a collector's cabinet, especially if the contents are of Old Sheffield Plate, goes to what is known as the Warwick Vase wine cooler, although the dies have been used to produce urns in that design. It is based on the famous Warwick Vase at Warwick Castle. Mr. Bradbury has related the circumstances under which this most famous example of the sculpture of Greece was found, brought to England and restored ; how it was copied first in silver by Rundell and Bridges, and afterwards in bronze. A reproduction of smaller size was made first in silver and, at a later date, by I. and H. Waterhouse & Co., in Old Sheffield Plate. Mr. Bradbury records the fact that when the Sheffield firm introduced their model, which is 10 in. high, they priced them at thirty-two guineas the pair to the trade. That was in, or about, 1820. To-day, a century later, the value of a pair in good condition is probably about one hundred and twenty pounds. A complete set, consisting of two small vases, on their original pedestals,

PLATE No. 32

An Old Sheffield Plate Vase and Cover ; oviform body on a square base ; bead edging and acanthus leaves on body ; a leaf band round the top and on four sides of the base. Dic work. Date, *circa* 1780.

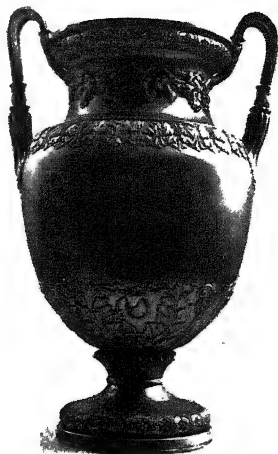
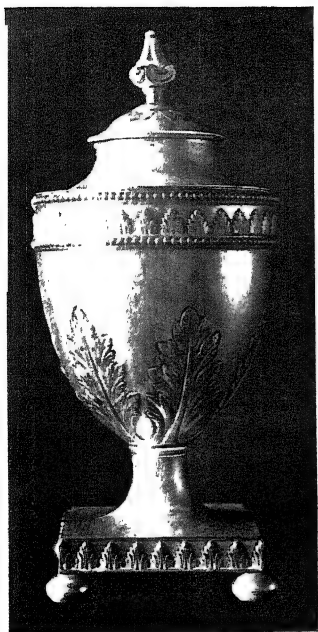
An Old Sheffield Plate Wine Cooler ; body vase shaped and heavily ornamented with vine leaf, grape and acanthus decorations ; high reeded handles. Date, *circa* 1815.

One of a Pair of Old Sheffield Plate Wine Coolers ; plain body ; round base ; heavy gadroon edges, silver filled ; silver shield. Date, *circa* 1820.

Mr. B. B. Harrison.

One of a Set of Four Old Sheffield Plate Wine Coolers ; the body half fluted with straight sides ; on the upper part a solid silver band decorated with engraved ornament. Lion mask handle supports and French gadroon mounts. Makers, Roberts, Cadman & Co., of Sheffield. Date, *circa* 1790.

Mr. F. Bradbury.



and a larger centre one on a modern pedestal was sold at the Bethell auction for £140.

WINE COOLERS AND ICE PAILS (*Silver*)

1677. A Charles II. oval wine cistern, embossed and chased with festoons of fruit and foliage on a matted ground, with the handles at the end formed on lions' masks, holding rings; supported on scroll feet; height $9\frac{1}{2}$ in. and width $22\frac{1}{2}$ in. Maker's mark, T.I. with an escallop shell and *fleur-de-lys* in a shaped shield; weight 238 oz. 14 dwt. Sold "all at" for £920.
1712. A Queen Anne oval wine cistern with ribs in relief round the lower part, the border chased with spiral gadrooning and foliage. Finely chased scroll end handles with horses' heads, 11 in. by 27 in. respectively high and wide. Maker, Phil. Rolles, 1712; weight 241 oz. 12 dwt., at per ounce 98s.
1818. A pair of ice pails of vase shape with liners, chased with vine leaves and foliage; weight 194 oz. 8 dwt., at per ounce 10s.

WINE COOLERS AND ICE PAILS (*Old Sheffield Plate*)

- B. S. A pair of vase-shaped wine coolers, on foot, handled at side, elaborately decorated in vine and acanthus; $13\frac{1}{2}$ in. high; crested. The pair sold for 25 guineas.
- B. S. A pair of ice pails with lion mask and ring handles, 7 in. high. The pair sold at £10 5s.
- B. S. A pair of circular swaged wine coolers, on 4 leg and paw feet, 2 shaped handles, banded with

gadroon and mask bands, 11 in. high. The pair sold for 18 guineas.

B. S. A single bottle cooler, square, heavily fluted and gadrooned, double handles and on a foot; 10 in. by 10 in. by 10 in. On a shaped tray with gadrooned edges measuring 14 in. by 11 in. Sold at £10.

R. D. A pair of vase-shaped wine coolers, partly fluted, chased with vines, foliage scrolls, and shell ornaments on circular bases, 10½ in. high. The pair sold for 19 guineas.

R. D. Another pair similar in shape and ornament, 10¾ in. high. The pair sold for 18 guineas.

R. D. A pair of vase-shaped wine coolers, with fluted borders, handles formed as vine branches, 10½ in. high. The pair sold for £28.

THE PURCHASES OF PLUTUS

There are two phases of the Quest which may be briefly dealt with in a special section, and they lie at the opposite poles of the subject. At one end there is a group of articles which have passed through the sale rooms during the present year; at the other end we want to gather up a few particulars of special or small wares which for a variety of reasons have been omitted from the three preceding chapters.

We may begin with the exceptional examples which have commanded specially high prices. A careful examination of the descriptions of the lots enumerated will show that certain articles of seventeenth-century date and earlier may be expected to realise for any fortunate owner quite respectable "nest eggs," if not exactly small fortunes. Here it is not out of place to

warn would-be sellers that a good deal depends upon the way that the articles are entered in the auctioneers' catalogues. Presumably most of the men who wield the hammer are busy men and they cannot be expected to spend a lot of time in prosecuting researches into the history of the many pieces they sell. Those, then, who entrust pieces to them should endeavour to trace the history, the date and the maker of each example before sending into the auctioneer's office. If a piece is being offered by private treaty it may be advisable to photograph it; in which case it should be borne in mind that silver is exceedingly difficult to take. Unless the surface is dull there is considerable trouble with reflections, and temporarily to get a matt surface there is no better way than to dab it all over with a piece of putty. This softens down all the high lights and obviates reflections; it does not injure the surface; it is easily removed afterwards, and its use facilitates the work of the operator and ensures reasonably sharp outlines. Royal blue makes a good background, and the best results are got by stopping down to F. 32 and giving an appropriately long exposure. That, however, is by way of digression, and we will now get back to "The Purchases of Plutus."

An Elizabethan small oviform cup and cover, engraved with bands of arabesque foliage and strapwork supported on baluster stem and circular foot; $6\frac{1}{2}$ in. high; 1590; maker's mark R.W.; weight 6 oz. 7 dwt. Sold "all at" for £500.

A pair of Charles II. candlesticks, with plain wax-pans of eſcalloped outline, fluted nozzles and vase-shaped stems, the knops and wide-spreading plinths boldly embossed and chased with acanthus

and palm leaves ; $9\frac{1}{2}$ in. high ; *circa* 1670 ; maker's mark IB with a crescent, and two pellets below in shaped shield ; weight, 61 oz. 10 dwt. Sold at per ounce 400s. = £1230.

A pair of Charles II. silver-gilt candlesticks, with fluted stems on square plinths chased with foliage and strapwork on a matted ground and with embossed gadrooned borders ; $9\frac{1}{4}$ in. high ; 1679 ; maker's mark B ; weight, 32 oz. 10 dwt. Sold "all at" for £375.

A pair of French silver-gilt tazze, with a raised boss in the centre of each set with a plaque engraved with the coat-of-arms of Edward Pitt, of Ewern-Stepleton, Dorset, and his wife Rachel, daughter of Sir George Morton. Surrounding this a broad band of chasing decorated in relief with hunting and hawking scenes, with numerous equestrian and other figures in pursuit of the chase, in woody landscapes ; the borders engraved with birds and animals among arabesque foliage, and edged with an applied band of stamped fluting ; the backs of the tazze are repoussé with radiating fluting and chased in the centres with acanthus leaves on a matted ground ; 4 in. high ; $11\frac{1}{2}$ in. diam. ; weight, 103 oz. 15 dwt. ; late sixteenth-century marks, I crowned, a lion rampant, with crowned *fleur-de-lys* and two pellets ; maker's mark, I.S., with a caduceus, two pellets and crowned *fleur-de-lys*. Edward Pitt, whose arms the tazze bear, married 1620 and died 1643. From him the tazze passed by direct descent to William Horace Beckford, third Baron Rivers (1777-1831), who assumed the name of Pitt-Rivers, 1828, from whom they

could be traced to the vendors. They were sold "all at" for £3400 the pair.

A James I. silver-gilt bell salt cellar in three divisions, the uppermost forming a muffineer, entirely decorated with Tudor roses, formal flowers and arabesque engraved in outline on a matted ground, on three ball feet; $9\frac{1}{2}$ in. high; 1607. Maker's mark T.S. monogram; weight, 11 oz. Sold "all at" for £900.

A James I. silver-gilt rosewater ewer and dish, the ewer $11\frac{1}{2}$ in. high, the dish $19\frac{1}{4}$ in. diam. London hall-mark 1618; maker's mark a trefoil; weight 119 oz. 11 dwt. The ewer has a cinquefoil body, divided horizontally into three bands by two ribs punched with annular ornament. Its handle formed as a scroll chased with foliage, terminating below in an animal's head, and above issuing into a lion whose fore-paws rest upon a female mask; the lip scalloped, and the short spout formed as a mythical sea monster. The disc of cinquefoil shape, with slightly domed centre, gallery to fit the base of the ewer, and deep well with narrow flat rim, with shells in the depressions. The decoration of both ewer and dish appears to be allegorical of the earth and water, the well of the dish being boldly embossed and chased with figures of Ceres, Ariadne, Saturn and others, bordered by grapes, flowers, corn, pastoral scenes, and dolphins among waves; the embossing of the ewer is similar to that of the borders of the dish, while the edges of both are stamped with egg and foliage ornament. They were presented by the Merchant Taylors' Guild to John Plomer,

of New Windsor, Berks, in 1620, on the occasion of his marriage to Anne Gerard, daughter of Philip Gerard, Reader of Gray's Inn. From the sale of the Plomer-Ward heirlooms, 1914, when it was sold for £1650. When sold in March 1919 it realised only £1000.

An Elizabethan tiger-ware jug, mounted with silver-gilt neckband, cover and foot, the neckband engraved with arabesque foliage, and the cover with masks, fruit and strapwork, surmounted by a scroll thumbpiece; $7\frac{1}{2}$ in. high; 1566. Maker's mark X in shaped shield. Sold "all at" for £175.

An Elizabethan tiger-ware jug, mounted with silver-gilt neckband, cover and foot, the neckband engraved with foliage and strapwork, and the cover embossed with fluting, with fruit-shaped thumbpiece; $8\frac{1}{2}$ in. high; 1559. Maker's mark S.K. in plain shield. Sold "all at" for £205.

An Elizabethan cup and cover, formed of a polished cocoanut, mounted with silver-gilt lip, cover, handles, straps and foot, the lip engraved with arabesque foliage and birds, and connected to the foot by straps chased with caryatid figures, a Cherub and flowers, the cover and foot embossed and chased with masks, fruit and strapwork; 9 in. high; 1574. Maker's mark N.R. monogramed. Sold "all at" for £320. Another example in a like manner, but with an ostrich egg cup, 14 in. high and bearing the date mark 1589, realised £400.

THE WARES OF AUTOLYCUS

There are still a few small articles, some of them rather rare and not enumerated in the foregoing pages,

which may properly be regarded as domestic wares inasmuch as they were of practical use to the original owners. To-day they can only be regarded as metal bric-a-brac ; they may fill the corners of one's case and each has its own peculiar interest. Some of these trifles we will gather up into this concluding section devoted to The Quest.

Asparagus Tongs.—Spring bows with flat blades, usually corrugated on one side, began to be made about 1780. They were used for serving the asparagus from the dish to the plates. A later pattern consists of a bowl like a spoon on one arm, and a fork end to the other. This type has scissor *bow* handles and works on a central pivot. The tongs may be found in both metals. Another form of tongs has broad fork end members, and are known as beefsteak tongs.

Black Jacks.—These leather jugs and drinking vessels may be mentioned as they are frequently mounted with silver. If of early eighteenth-century origin they realise from £25 to £40 apiece.

Charcoal Pan.—Mr. B. B. Harrison has a small but exceedingly interesting piece consisting of a handled bowl in which is a loose copper cup or liner. It is secured to a round salver on feet by means of an eye screw. The purpose of the piece was to provide accommodation for glowing charcoal, probably to facilitate the lighting of churchwardens at the festive board. The detail that calls for special reference is the method adopted for securing the feet and the handle socket to the bowl, rivets being utilised, for a reason which will be obvious. It is an exception to the rule that solder was the sole assembling material used by the old platers.

Cheese Tasters (Silver).—These scoop end implements date from George II.'s day and are usually marked on the back. Ivory handles are common and if they are mounted with silver ferrules, the latter should carry marks tallying with those on the shaft. It should be borne in mind, however, that a silversmith might send a parcel of ferrules for assay and then use them at intervals. What might arouse suspicion would be a ferrule bearing later date than the main member, which remark will apply to a number of articles in which a repetition part, common to several classes of ware, forms a detail in the manufacture.

Dish Crosses.—These ungainly adjuncts to the venison dish and the carvers' sideboard are frequently offered in the sale rooms. The regulation pattern in both silver and Old Sheffield Plate has four feet, and a central ring for the lamp, with diagonal stays connecting the parts. Many of them have telescopic members making them adjustable to the dish rim. Other patterns are contrived to fold up so as not to occupy much space in the plate chest. They are a languishing lot under the hammer, and realise only a few shillings.

Escallops.—These "fleet" shell-shaped pieces were used for placing butter, preserves and side dishes on the table. They occur in one piece, but are sometimes mounted on feet. The Sheffield Plate examples have usually a fine drawn wire edge of some sort, its purpose being to hide the naked copper. The escallops date in silver from George the Second's day. The Old Sheffield Plate escallops are specially worth attention, because some of them show how an edging of fine silver was put on a piece of sheet fusion metal, before it was swaged and wrought.

Grape Scissors.—These are silver pieces and they date from George the Third. The bows have afforded the craftsman plenty of opportunity for good work in the direction of ornamentation, and some excellent examples of fine moulded work and chasing can be obtained. The marks are usually on the shank just above or below the rivet. In some examples an inset steel blade will be found to be a feature.

Ham Bone Holders.—Sockets made in both silver and fusion metal for holding the bone of a ham. The grip was secured by a screw with a flat end or some similar contrivance.

Labels.—These little adjuncts to the wine decanter and spirit bottle are popular with collectors of small wares of both silver and Old Sheffield Plate. They can still be bought for a few shillings apiece and a representative collection would not represent a big outlay. A quite interesting hobby would be to gather a sufficiently large number to illustrate the chief styles of beading and edge finishes adopted for the decoration of larger pieces. Such a set would have considerable value as a means of educating a novice in the nomenclature of ornament. From another point of view, inquiry into the meaning of the words on the labels would open a lively interest into the social habits of our forefathers. Most of the labels were suspended round the neck of the bottle with a small chain, but Mr. Bradbury has illustrated another shape, delightfully significant, a splayed hoop. The curious minded might do worse than try and compile a comprehensive list of label "legends," both for wines, spirits and sauces.

Lamps.—Only a few lamps are found of a date

earlier than end of the eighteenth century. Argand's inventions in this department date from 1784, and perhaps a little earlier. His patent of that year covered a wick-raising device, a method of providing an air supply and a gallery for a cylindrical chimney. A few lamps occur in both old silver and Sheffield Plate, but they are not favoured and are usually put up in job lots of odds and ends, and prices per piece cannot be quoted.

Marrow Scoops.—These are always silver, and date from the days of Queen Anne. There are two principal shapes, the double-ended flute, one much narrower than the other. A rarer type has a long shell-shaped handle developing into a spoon end.

Nutmeg Graters.—These occur in both silver and Old Sheffield Plate, and in a variety of shapes and styles. The commonest form is a cylinder of steel, with a silver or plated cap, in which the nutmeg was placed. This fits into a larger tube with a capped end.

Pap Boats.—These shallow little bowls date from the early part of the seventeenth century. They are of silver and usually about $3\frac{1}{2}$ in. to 4 in. long by $1\frac{1}{2}$ in. wide, where they are not pinched in as often occurs. They weigh from a little under 2 oz. each to 3 oz., and realise under the hammer from 25s. to 40s. according to their date.

Pastille Burner.—Used for fumigating rooms by burning a medicated pastille in a suitable receptacle, usually a vase of some sort, with a lid fitted with a perforated panel.

Pounce Pots.—Otherwise sand bottles, are occasionally met with in both silver and Old Sheffield Plate. They were used for holding sand for sprinkling over

writing in ink to hurry the drying, but the pounce pot proper, which was really a caster, was an attorney's implement of trade and was used for sprinkling chalk or sand on the parchment ; over which it was rubbed the better to prepare the surface for the writing.

Quaich.—This is an early Scottish piece, and examples dating from the sixteenth century have been saved to us. The name is sometimes rendered quaigh. The article is a small shallow cup of silver with two flat handles set exactly level with the brim. The cupping bowl of the English surgeon-barbers is sometimes confused with it. The weight of a piece may vary between four and ten ounces.

Skewers.—These are small pieces and have not much to commend them to the collector of old silver. Examples are found from George the Third onwards, and their chief interest lies in the head, which represents arrows, the Prince of Wales' feathers, a ring or some such formation. Early examples are bodkin shaped with a slot eye punched in the end.

Sugar Tongs.—Contrary to what might be expected the tong type, or sugar nipper, is older than the spring bows for the scissor joint. Pattern dates from George the First, whereas the bows were not introduced until the next reign. Mention may be made here also of sugar sifters. These are usually silver pieces, but a few very slight bows were made in Old Sheffield Plate. These show the copper at the edge, unless they happen to have been made in wire.

Tea Bells.—These date from Queen Anne, and as far as we know are never found in Old Sheffield Plate ; only one example has come under our notice during the writing of this book ; a plain bell with a baluster

handle made in 1709 by P. Rolles. The weight was 6 oz. 2 dwt., and the price paid for it 25os. per oz.

Wine Funnels and Strainers.—These frequently find their way into the sale room as old silver, and are freely bought; fewer examples in Old Sheffield Plate are encountered. They date from George the Second. The usual weight is from 3 oz. 10 dwt. to 5 oz. 10 dwt. Prices for late eighteenth and early nineteenth century funnel-strainers run from 16s. to 8s. per ounce. Occasionally one encounters the wine funnel with the lower part cut away just below the perforations. In that condition the body makes a pleasant little cup or bowl for sweetmeats and the like. On some funnels a small hook-like formation is found on the rim, but we have yet to find any one who can pronounce an authoritative opinion about its use.

CHAPTER XI

BIBLIOGRAPHICAL

THE subject covered by this comparatively small book is so considerable that it has not been possible to develop it completely within the space allotted to each of the volumes in the COLLECTOR SERIES. For the benefit of those who wish to extend their research, a short bibliography of the best modern works is furnished in this chapter, with notes and comments which it is hoped will lead the student and investigator to the right source for information on any special branch of the subject without loss of time and consequent disappointment.

The method of presentation is somewhat novel, but it is believed that it will prove more acceptable than the bare statement of titles and contents, which is quite commonly deemed sufficient in such cases. If a man has full need of a reference on some specific point, or when he is confronted by a particular problem and has not any too much time to pursue an inquiry at a public library, he will appreciate directions which will lead him to his goal without delay and wasted labour. That is what has been attempted in this chapter.

The literature on collecting old silver may be said to have been begun by the late Mr. Octavius Morgan, who published a book in 1853 which brought the subject

of marks on wrought silver prominently to the front. Prior to that the marks struck at the assay had been kept, possibly intentionally, a part of the "mystery" of the Worshipful Company of Goldsmiths of London. Mr. Morgan stripped the subject of its secrecy and laid a foundation on which others have worked and built, until to-day only a limited amount of work remains to complete the records of the men who carried on the craft in bygone generations. Mr. Morgan was followed by the late Mr. W. Cripps, whose book entitled "Old English Plate," was published in 1878 and revised and enlarged in 1881. To-day it is in a sense superseded, but it is an extremely interesting volume, full of informative facts, characterised by many apt quotations and literary references, and fairly well illustrated. It embodies a number of tables of assay office marks and a short list of makers' initials, devices and marks. In 1908 Mr. P. Macquoid abridged this work for the original publishers, and that edition is the only volume at a popular price which furnishes makers' initials and name with any degree of comprehensiveness.

Another early effort to extend the inquiry and co-ordinate the results of earlier workers was made by Mr. W. Chaffers, whose book "Hall Marks on Gold and Silver Plate" was published first in 1863, which went into six editions, and was revised and enlarged by Mr. Christopher A. Markham in 1905. Mr. Chaffers

A table of the Annual Assay Office Letters used in the marking of plate from the earliest periods of their use to the present time, together with a reference to the various pieces of ancient plate which have been adopted as authorities for the same, by Octavius Morgan, Esq. M.P., F.R.S., F.S.A., Vice-President of the Archaeological Institute (G. Bell, 1853). 14 pp. Contains 20 complete tables, 1445-1835.

also published in 1899 "*Gilda Aurifabrorum*," which contains about 2500 illustrations of marks recorded at Goldsmiths' Hall. Chaffers, however, was out-distanced in 1905 by the splendid work which next calls for mention. This is—

English Goldsmiths and their Marks: A History of the Goldsmiths and Plateworkers of England, Scotland and Ireland; with over Eleven Thousand marks reproduced in Facsimile from authentic examples of plate, and Tables of Date Letters and other Hall Marks Employed in the Assay Offices of the United Kingdom, by Charles James Jackson, F.S.A., of the Middle Temple, Barrister-at-Law. 12 in. by 8 in., xv. + 696 pp. Six Plates. (Macmillan & Co., Lim., London.)

Sir C. J. Jackson's book has come to be regarded as the Court of Appeal for any dispute about marks on Old Silver. It is an expensive (£3 3s.) work, but it is worth much more than its price, whether one regards it from the point of view of the work entailed in its preparation or the amount of information it affords alike to dealer and collector.

One can never tell what developments in printing may enable other writers to achieve, but it is improbable that this monumental work, which was the result of many years of observation and patient research, will ever be beaten. The matter is so exhaustively treated and the marks so splendidly arranged and reproduced that if a mark cannot be found in "*Jackson*" the searcher might as well give up the inquiry, unless he has the leisure to begin where its author left off his labours. Some idea of the range of this book may be gathered from the following list of towns considered.

In the more important places the tables include lists of the silversmiths who were known to be working there within the periods indicated.

London .	1479-1903	(makers from 1090-1850)
York .	1559-1557	Norwich . 1565-1679
Exeter .	1570-1883	Chester . 1668-1903
Newcastle	1658-1884	Birmingham 1773-1903
	Sheffield	1773-1903

The minor fields in England, Scotland and Ireland include full notes regarding the following list of places which have been arranged here alphabetically for easy reference :—

Aberdeen .	1650-1871	Hull . . .	1427-1774
Arbroath .	1830-1839	Inverness .	1640-1880
Banff . . .	1670-1855	King's Lynn	1640
Barnstaple	1670-1680	Leeds . . .	1656-1702
Belfast . .	1790-1800	Leicester .	1540-1630
Bristol . .	1730-1731	Limerick .	1720-1813
Canongate	1580-1836	Lincoln . .	1155-1708
Cork	1603-1880	Montrose .	1671-1752
Coventry .	1560-1600	Perth . . .	1518-1856
Dorchester	1579-1617	Plymouth .	1698-1700
Dublin . . .	1200-1094	Poole . . .	1620- —
Dundee . . .	1550-1840	St. Andrews	1671- —
Edinburgh	1525-1903	Sherborne .	1572-1603
Elgin	1701-1830	Shrewsbury	1465-1695
Galway . . .	1648-1817	Taunton . .	1645-1682
Gateshead	1686- —	Wick	
Glasgow . .	1681-1903	Youghal . .	1622-1795
Greenock .	1750-1830		

The dates aforementioned represent broadly, but not completely, the limits within which Mr. Jackson has discovered some pertinent facts. They indicate the

scope of his inquiry, and alone will help any one to realise that the subject of Old English Silver marks is a very big one.

An American work devoted exclusively to silver wrought and assayed in London has also been published since the beginning of the century, entitled—

Old London Silver. Its History, Its Makers, and Its Marks, by Montague Howard, with two hundred illustrations, and over four thousand facsimilies of Makers' Marks and Hall Marks. 11 in. by 8 in., xvi. + 405 pp. The illustrations include pictures of St. Dunstan, Henry FitzAlwyn, Sir Thomas Gresham, Nicholas Hilliard, Sir Hugh Middleton, George Heriot, Sir Robert Vyner, Alderman Edward Backwell, Sir William Benn, and pictures of Goldsmiths' Hall. (Charles Scribner's Sons, New York. B. T. Batsford, London, 1903.)

This contains a short history of the silversmiths' art in England, descriptions and illustrations of a good many representative utensils. Some pertinent hints on frauds of various kinds, particularly those that accrue from the practice of the development of a small genuine piece by additions. Mr. Howard provides a table of makers' marks from 1491, chronologically arranged, and one of makers' names with marks scheduled alphabetically, and a list of known London silversmiths from 1801 to 1850. His specimens of complete hall marks from 1564, and a second series showing a specimen mark for each year, with a date mark from 1558 to 1903, are good examples of the way this subject lends itself to originality in the art of drawing up tables. Mr. Howard's book is handsomely

produced, but the plan of reproducing devices considerably larger than the actual marks renders necessary the exercise of some discrimination when using the volume.

A volume which approaches the subject of old silver from another point of view is—

Old Silver Work. Chiefly English from the fifteenth to the eighteenth century. A catalogue of the unique Loan Collection exhibited in 1902 at the St. James' Court, London, in aid of the Children's Hospital, Gt. Ormond Street, supplemented by further fine specimens of the Dukes of Devonshire and Rutland, Earl Cowper. Edited with Historical and Descriptive Notes upon the objects illustrated, including references to further similar examples in the country and Essays on some periods of the Silver Smiths' Art, by J. Starkie Gardner, F.S.A., 16 in. by 12 in. xiv. + 94 pp. text, 121 Plates. The Catalogue from page 97 to 198. (B. T. Batsford, London, 1903.)

From the foregoing it will be obvious that this book, which was published at £5 5s., is of special character. It is by no means a complete work of reference, since there are no tables of marks, but as a catalogue of the picked silver in private collections it was without rival, until the publication of Sir. C. J. Jackson's second work, of which more below. The class of silver illustrated is hardly likely to come into the market except on rare occasions, and then the appeal is to the wealthy collector. Mr. J. Starkie Gardner writes with distinction from the standpoint of the critic of style and craftsmanship for those who know the subject.

Another approach to the subject, and an exceedingly practical one, is provided by the author of—

The Values of Old English and Sheffield Plate, from the fifteenth to the sixteenth century, by J. W. Caldicott. Edited by J. Starkie Gardner. 12 in. by 9½ in., vi. + 293 pp. + 87 Plates, many of them showing from four to a dozen pieces. (Bemrose & Sons, Lim., London and Derby, 1906.)

The author of this work seems to have had peculiar opportunities of examining both silver and Old Sheffield Plate as it passed through the sale room. Mr. Caldicott writes briefly, but with knowledge, of fraudulent and modified pieces, and has a section on the way to describe Old Silver and Sheffield Plate for auction room sales, which some of those that wield the hammer would do well to study. Another special section of great value deals with inventories and valuations for sale and family division. The book covers the hall marks of London and the principal provincial offices, including those closed in the nineteenth century. It is, however, in the direction values that Mr. Caldicott is unrivalled. His plates are carefully arranged in groups, and are faced with notes on the types illustrated. They are interspersed with tables which furnish hundreds of records of auction room prices. In every case the following facts are given :—The date of the sale, details of the piece, its date, its weight, and the total price realised. In some respects Mr. Caldicott's book, which is, we believe, out of print, is as useful a work as any one prepared to pay two guineas for a book could desire. The very large number of pieces illustrated cover types rather than single specimens, and the majority of the designs and the tabulated references represent the sort

of thing the average collector may expect to find put up in the sale rooms or offered across the counters of reputable dealers. Although the book is only twelve years old the prices are out of date, and comparison with those collected for this volume will furnish convincing proof that values are on the upgrade.

The foregoing constitutes by no means a complete guide to the bibliography of the subject. There are notable works on Ecclesiastical Plate, Corporation and Civic Plate, and a literature devoted exclusively to the silver in the chests of the colleges of our older universities. These collections do not belong to the field of domestic silver, although some of the specimens are of a household character. Our survey, however, would not be complete without a reference to the crowning labour of Sir C. J. Jackson's prolonged study of the subject of old silver. This is entitled—

An Illustrated History of English Plate. Ecclesiastical and Secular . . . from the Earliest known examples to the latest of the Georgian Periods. By Charles James Jackson. Volume I., xxxvii. + 1 to 466 pp., and Volume II., 467 to 1085 pp. Coloured Frontispiece, 76 Photogravure Plates, 1500 Illustrations. 13½ in. by 9 in. (*Country Life, Lim.*, and B. T. Batsford.)

The price of this monumental work when it was first published was eight guineas, but it has been advanced since the outbreak of war to ten guineas. It opens with a preface, a table of contents, a list of the plates and, what is of the utmost value, a chronological list of the illustrations. It traces the story of the craft from 1500 B.C. in well-defined sectional periods, ending with the late Georgian period of 1765-1830.

Part II., in four chapters, deals with ecclesiastical plate; Part III., with secular, domestic, decorative, ceremonial, and official plate in sixteen exhaustive chapters.

There are two principal works on Colonial Silver Plate—"Old Plate, Ecclesiastical, Decorative, and Domestic," by J. H. Buck, which was published in New York in 1888, and revised and enlarged in 1903, and a much more ambitious work, published in 1917 by the Macmillan Company of New York. The title of this work, which is by Mr. F. H. Bigelow, is "Historic Silver of the Colonies." Both volumes deal with examples of British plate which is now in the hands of American collectors, and Mr. Bigelow's volume is particularly rich in illustrations of representative pieces.

There are three or four small handbooks on Sheffield Plate, but only two serious attempts have been made to cover this field exhaustively. The earlier, published in 1908, was written by a dealer who was specialised in the wares. The record published four years later is the result of a quarter of a century's research, and stands to the credit of a Sheffield manufacturer who had the outstanding advantage of being the descendant of one of the firms most extensively engaged in the business in its palmiest days. He writes with knowledge borne of long connection with many of the processes and methods that have been common to the manufacturer of fused metal as it was originally practised and the modern way of production in nickel silver and electro deposition. The earlier and less expensive work (published at 25s.) is entitled—

Sheffield Plate. Its History, Manufacture, and Art, with Makers' Names and Marks, also a Note

on Foreign Sheffield Plate, with Illustrations ; by Henry Newton Veitch. 10 $\frac{3}{4}$ in. by 7 $\frac{1}{2}$ in., xiv. + 359 pp. 75 Plates, 22 Illustrations in text. (G. Bell & Sons, 1908.)

Mr. Veitch relates the story of the discovery in Sheffield of fusion welding by Boulsover, and its development by Joseph Hancock and others. He divides the century over which the manufacture was continuously carried on into periods and, describes fully such methods and details as soldering, the assembling of parts, tinning, the use of dies for stamping and swaging, chasing, piercing and other decorative processes, and wire work, all as practised from 1750-1790, which he calls the first period. The next he designates the transition or silver-mount period. This comprises other practical notes on rolling, spinning, burnishing and gilding, among other methods. The size and scope of the book permits of a moderately long list of makers' marks and devices, both Sheffield and Birmingham. There are tables of their names with approximate dates and some references to makers in London, Nottingham, Edinburgh, Glasgow, and Dublin.

This review of the later literature of the subject matter may be concluded by a reference to the

History of Old Sheffield Plate. Being an account of the Origin, Growth, and Decay of the Industry and of the antique Silver and White or Britannia Metal Trade, with Chronological lists of Makers' Marks and Illustrations of Specimens ; by Frederick Bradbury. 11 $\frac{3}{8}$ in. by 9 in., xiii. + 539 pp. (Macmillan & Co., Lim., London, 1902. 42s. net.)

An attempt to count the number of illustrations in

this book broke down because of the generous interpretation Mr. Bradbury places on the term. A page devoted to a group of beds and punches may be deemed an illustration, but it would be equally correct to count it as thirty, and many of the plates will not thus, easily, lend themselves to enumeration. There are, however, many hundreds of illustrations of tools, decorative details, and individual pieces. The book discusses thoroughly the history of the craft, and is particularly strong both on the commercial phase of the industry and on the practical side. Large numbers of accounts, for Sheffield Plate supplied, are printed, while further light on original values are provided by the reproduction of many pages from catalogues issued by the firms who were engaged in the industry. Mr. Bradbury is the final word to date on the subject of makers' marks, which he investigated with a thoroughness, comparable only with that which characterises Sir C. J. Jackson's work in the field of wrought silver. His index of marks alone contains over 650 entries, and many of them show variations and modifications from the essential initials, name or device which constituted the original registration.

CHAPTER XII

GLOSSARY

OF TERMS USED IN CONNECTION WITH THE SILVER-SMITH'S CRAFT AND THE PLATER'S TRADE;
COLLECTORS SHOULD ALSO CONSULT THE INDEX.

Acanthus.—A conventional ornament modelled on the serrated leaf of the acanthus tree.

Annulet.—An heraldic device similar to a roundlet (*q.v.*), but showing a hole through it.

Aqua Fortis.—Nitric acid.

Arabesque.—Decoration in the Arabian style: the features are geometrical outlines, flowers, fruits and foliage, combined and grouped.

Assay, The.—The test to which silver is submitted before it is marked as of sterling quality (*see* p. 32).

Assembling.—A shop term to describe that class of work which entails joining the parts together preparatory to the finishing processes.

Bale Handle.—One across a basket or basin, hinged on two pivots or looped ears.

Baluster.—A stem is said to be baluster shaped when it has a swelled boss in the shaft. The term occurs with cups and candlesticks.

Batswing Fluting.—An ornament produced by imitating the outline of a bat's wing. Graduated curves, repeated in sequence round a piece.

Bayonet Fastening.—A type of joint found between casters and their caps. One slips over the other,

and two projections on the cap engage and lock on a ring on the body, a slight twist securing the two parts.

Bead.—An ornamental border produced by repeating small semi-spherical embossments round an edge or rim.

Bifurcated.—Divided into two parts ; an example may be the thumbpiece of a tankard lid.

Biggin.—A type of coffee pot ; no spout, but a shaped pouring lip. Usually found on a low stand.

Bonbonnière.—A fancy box or tray for sweetmeats.

Book Hinge.—One formed with a round back like a book.

Burnishing.—The final polishing process ; done by hand with highly-polished steel tools and agates.

Butt Joint.—A joint made by bringing two metal ends together and soldering them on the flat without fold or overlap.

Canoe Shape.—A term applied to the base of some candlesticks, to tea caddies, and some other pieces to indicate that the plan is oval and that the two ends, seen in elevation, are higher than the centre.

Cape Teapot.—A shape having a rim or shoulder which overhangs the body. See p. 265.

Caryatid.—A female figure, used as a shaft or column.

Cast.—The bases of candlesticks and other parts are said to be cast when they are made by melting metal in a crucible and pouring it into a mould in which is the impression of the required object. For repetition works such a mould might be of cast iron or brass ; for special work and odd jobs fine sand could be used.

Chased.—Decoration produced by working upon the surface of metal with suitable tools. (*See also* Engraved and Repoussé.)

Cinquefoil.—A decorative design based on a leaf of five petals.

Claw and Ball.—A foot ornament consisting of a ball over which the claw of a bird is closed.

Cleft End.—A seventeenth-century form of end for the handles of spoons and forks. An example is represented on p. 240.

Close-plating.—A plating process earlier than fusion plating. The surface to be coated was cleaned, fluxed and tinned, and a thin foil of silver was then fixed thereto by pressure and by the aid of a hot soldering iron.

Collet.—A small band or collar, used decoratively, and made with the top and bottom edges parallel.

Corkscrew Thumbpiece.—The term applied to a double shell-like end of a tankard purchase (*q.v.*).

Crescent.—An heraldic device like the new moon.

Crowned.—A mark is crowned when that emblem stands over some other feature.

Decanter Stands.—Coasters (*q.v.*).

Dentated.—Having a tooth-shaped edge.

Diaper.—A system of ornament produced by repeating a geometrical pattern in small squares.

Die Sinking.—The art of cutting into the face of steel or iron to form a matrix into which silver can be hammered by means of a corresponding embossed piece of steel. The purpose served is to form a shell-like piece suitable for building up, or ornamenting, or strengthening any article that can be made in

GLOSSARY

silver or fused (or any other sheet) metal. Dies, when cast, are often known as moulds. The recessed half is spoken of as the bottom or female tool ; the embossed or raised member as the top or male tool.

Domed.—A term applied to covers of drinking vessels, coffee pots and the like, to differentiate them from flat lids.

Dotted Work.—Ornamental detail produced by using a small centre pop or punch.

Douters.—A small scissor-shaped implement with two flat blades, used for extinguishing a candle.

Dovetailing.—A method of making a joint between two pieces of flat metal by notching so that the ends lock. Neater and stronger than the butt joint (*q.v.*).

Drop Hammer.—The drop hammer was a tool in which the head, with the top die in, or on it, was drawn up in a guide. It was then allowed to fall by gravity on the work.

Ecuelle.—A bowl or porringer.

Egg and Tongue.—A decorative ornament combining an oval and tongue ; usually embossed or repoussé.

Embossed.—Ornament produced in bold relief by hammering the design from the back of the surface, which is eventually polished.

Engine Turned.—Geometrical engraving produced by the point of a tool used in a suitable lathe.

Engraved.—Decorative ornament produced on the surface of metal by a tool known as an engraving tool or burin. The effect is obtained by cutting away the metal to a shallow depth.

Escallop.—An heraldic shell used as a maker's mark on early silver.

Escalloped.—Having an edge like the shell of the scallop.

Étui.—A small metal case for holding valuables.

Faceted.—Shaped or cut with geometrical surfaces to enhance brilliancy.

Fashion, The.—The making ; in old accounts the silver was charged at the current value per ounce, and then followed a charge for the fashion, that is, the cost of making up the metal.

Feathered Edge.—Applied to spoons and the handles of fish slices. It indicates a suggestion of feathers repeated along an edge.

Festoons.—Ornaments representing looped drapery, flowers or conventional decorative forms.

Fiddle Pattern.—A nineteenth-century pattern for spoons and forks. Its characteristic feature is the round end, straight side, handle with sharp corners where it rounds away into the stem.

Filigree.—A dainty, lace-like form of decoration, usually effected with fine wire.

Fire Gilding.—This is the oldest known process of gilding, and in some respects it has not been excelled by any modern methods. It belongs to the time when the alchemists were pursuing the quest of the Philosopher's Stone. The invention was one of the really valuable results that came out of that otherwise futile pursuit. It was discovered that mercury in contact with gold would absorb the precious metal to form an amalgam, and that the mercury on being driven off by heat,

the gold was left on the silver. The deposition is of a permanent character, but the work is dangerous owing to the deleterious effects of the fumes released during the operation.

Fish Tail End.—(See Cleft End.)

Flatware.—A class of articles produced in metal without hammering it hollow. Salvers, snuffers, trays, spoons and forks are examples.

Fleet.—Something shallow, usually applied to a stamping.

Fluted.—A term applied to regular hollow ornament found on much silver; typical examples might be the base of a teapot or the pillar of a candlestick.

Fly Press.—A tool consisting of a cast-iron frame, in which a screw with a quick thread works in a nut. The fall and rise is operated by hand by means of weighted handles. The free end of the screw is fitted to carry removable tools with which the workman can pierce or emboss the metal at will.

Fusion Metal.—Metal, silver on one side and copper on the other, or copper with silver on both sides, from which Old Sheffield Plate was manufactured.

Gadroon.—A very popular, but conventional type of decorative detail. Illustrated on p. 102.

Gallery.—A term applied to the border of an inkstand, a lamp and some other pieces. The metal, which is usually pierced, is fixed vertically on the base or tray.

Garrya.—An ornament based on the spiked leaf of the plant of that name.

Gerbe.—A sheaf.—(See the Chester Office mark.)

Haft.—The handle of a knife.

Hanap.—An heraldic device, somewhat resembling the pawn in a set of chessmen. Sometimes applied to the standing salt.

Hexagonal.—Six sided; the definition is not very exactly interpreted when used in connection with silver.

Hind's Foot.—A descriptive term for the spoon or fork end commonly known as cleft (*q.v.*).

Hollow-ware.—That class of utensil that has been swaged or otherwise manipulated to make it hollow. A teapot is a typical example.

Incused.—The term employed to describe the impression on the earliest silver marked with the king's head to show that the plate duty has been paid. The stamp was *in* the metal; later the punches were cut so as to give the mark an impression of being raised.

Ivories.—This word occurs sometimes in auctioneers' catalogues. It refers to the small insulating collars, knobs, and, sometimes, feet that are fitted to teapots, coffee pots and so on. A small allowance for the ivories is made in weighing old silver.

Key Pattern.—A regular and repeated pattern, composed of straight lines geometrically arranged round the borders of wares.

King's Pattern.—A late form of spoon and fork. It has a beaded border and a shell decoration.

Knop.—The knob or extremity of old spoons of the Tudor period. Sometimes used in connection with the knob of covers of drinking vessels and other hollow-ware. Some typical knob ends are—

For Spoons: Maidenhead seal and apostle ;

For Vessels: Pine-apple, acorn, lion sejant, pomegranate.

Lidded Spout.—Spouts fitted with little hinged lids or covers. The custom of fitting vessels for hot liquids with these details belong to the Queen Anne period.

Lozenge.—A diamond-shaped shield.

Mantling.—An heraldic term to describe the drapery of a coat of arms.

Mask.—An ornament in which the face of a man or beast is reproduced in relief.

Mask and Ring.—A form of handle ; a common pattern is a lion's face with a loose ring through the mouth.

Matt.—A dead, and slightly roughened, finish imparted to an otherwise plain surface.

Mercurial Gilding.—(See Fire Gilding.)

Millrind.—A device made by setting two crescents back to back and putting a pellet in the base.

Mullet.—An heraldic term which signifies a rayed or star-pointed device. Found on Tudor spoons. It is usually, but not invariably, five pointed.

Notch Top.—A term applied to spoon ends, similar to the cleft end.

Oviform : Ovoid.—Terms employed to indicate that the bodypiece of a vase, an urn, or similar article is egg-shaped.

Parcel Gilt.—Partly gilt. The fire gilding process (*q.v.*) did not always completely cover the rich

embossing and chasing to which it was applied.

In such case the finish was known as parcel gilt.

Passant.—An heraldic term indicating that the lion is in the attitude of passing across the plane of vision.

Patera.—Shallow geometrical decorations. *Patera* = a flat dish or saucer.

Patina.—The natural colouring taken on by metal after a long exposure to the air. A form of oxidation.

Pellet.—An heraldic device found on old spoons; a small dot (or more) usually in a circle or shield.

Pentagonal.—Having five angles and therefore five sides.

Pheon.—An heraldic device, something like the “broad arrow.”

Pied de biche.—The French term for the cleft-end pattern found on the handles of forks and spoons of the eighteenth-century manufacture.

Piercing.—A method of producing a decorative effect by cutting away the metal of a flat band or surface. The bands of some cruet frames and the borders of some salvers afford typical examples. The work is done in a fly-press or by the aid of small saws and files.

Pistol Shape.—A pattern descriptive of silver handles of knives and steel forks. Examples on p. 192.

Planishing.—A hammering process employed to close the skin of the metal and render it hard wearing and capable of taking a high polish.

Plinth.—A base upon which some piece is supported. It is common to speak of the base of candlesticks with a square bottom as having a cast plinth.

Polygonal.—Many cornered.

Pounce Pot.—A small box with a perforated lid ; in which pounce, a fine chalk or sand was kept, used in place of blotting paper and by the legal profession to prepare the surface of their parchments. True pounce is the pulverised bone of the cuttle fish. The term is more rarely rendered pouncet-box, and sometimes sand-box.

Pricket.—A term used in connection with candlesticks to indicate that the candle stands on a tapered point, which filled the place of the socket of later date.

Purchase.—The thumbpiece of a tankard hinge.

Quatrefoil.—A four-leaved ornament.

Raising.—Shaping up the body of a vessel from the flat. It is done with a hammer on a bick iron.

Rampant.—An heraldic term signifying that the beast, to which it is applied, is on its hind legs, with its forelegs elevated. The lion of the Edinburgh Assay Office is said to be rampant.

Rat Tailed.—A term applied to a tapering tongue-like formation found on the backs of spoons and forks.

Repoussé.—Embossed decoration made by using a hammer and punches on the back of the metal in order to produce an embossed effect on the front.

Reeded.—The reed is a decoration used for the borders of flat-ware, the pillars of candlesticks and for similar articles. It is a narrow and semi-circular embossing.

Rope Edging.—A decorative detail resembling a rope.

Roundlet.—Similar to a pellet (*q.v.*) but of larger diameter.

Sand Pot.—The pounce pot (*q.v.*).

Saltire.—An heraldic device, in which two similar emblems are crossed as in the letter X.

Scrollwork.—Decoration in which the scroll, or lines of scroll-like character, predominates.

Seeded.—A rose or similar flower with little rays between the petals.

Sejant.—An heraldic term signifying sitting. The lion sejant is a fairly common detail of old Tudor spoons and the thumb pieces of old tankards. The beast is represented on its haunches with its front paws closed in front.

Shagreen.—Cases for tea caddies and the like are described as “shagreen” when they are covered with the fine grained parchment made from the skin of sharks and some other fish.

Shell Mount.—A decorative device, illustrated on p. 102.

Slipped.—A description of the end adapted for spoons in the Commonwealth period, illustrated on p. 240.

Soldering.—Joining by means of solder, which is an alloy of silver and copper or tin or lead, according to its purpose.

Spinning.—A manufacturing process done in a lathe. A disc of metal placed against a wooden mould, and both are revolved at high speed. The mechanic with a simple tool, which he guides on the lathe rest, causes the metal to fold over the mould, thus producing a vessel of like shape. Used for making teapots, bowls, coffee pots, and the like.

Spiral Fluting.—Fluted work which suggests continuity of pattern by arranging the flutes as spiral.

- Splayed*.—Spread ; a band or piece is said to be splayed when the top and bottom diameters are different.
- Stamping*.—A manufacturing process involving the use of a machine press in which there are a pair of dies between which metal is compelled under pressure to take a permanent shape.
- Stepped*.—A term applied to a candlestick base when formed of squares of different sizes, super-imposed each on the other.
- Strapwork*.—Ornament formed by narrow fillets of metal crossed to form a lace-like pattern.
- Stump Top*.—A spoon end ; blunt ; a Commonwealth pattern. .
- Swag*.—A term applied to the festoon decoration favoured by the Adam Bros. and their school.
- Swaged*.—Hollowed formations produced in flat metal by hammering.
- Swing Handle*.—(See Bale.)
- Thread Edging*.—A fine ornament formed on a band or wire by parallel flutes and reeds (concave and convex).
- Tinned*.—Coated with pure tin. The backs of flat ware, such as salvers, and the inside of such vessels as teapots and dish covers, were so treated if made of single-faced fusion metal.
- Trefoil*.—An ornament, three leaves.
- Trellis*.—A style of open decoration or ornament having a regular geometrical formation.
- Tudor Rose*.—The conventional five-leaved flower, adopted as a badge by Henry the Seventh. The nimbus of some Apostle spoons of the period assume the form.

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Voided.—Holed ; a mullet voided is a star device with an indication that there is a hole through the centre.

Wortle.—The steel plate through which a wire is drawn in order to reduce its diameter or give it a special sectional contour.

THE DENOMINATION OF STANDARDS KNOWN AS TROY WEIGHT

4 Grains	make	4 Carats
6 Carats	„	1 Pennyweight
24 Grains	„	1 do. (dwt.)
20 Dwt.	„	1 Ounce (oz.)
12 Ounces	„	1 Pound (lb.)
25 Pounds	„	1 Quarter (qr.)
100 Pounds	„	1 Hundredweight (cwt.)
20 Cwt.	„	1 Ton

The gram Troy is the same as the grain Avoirdupois ; one pound Troy contains 5·760 grams ; one pound Avoirdupois contains 7·000 grams. One ounce Troy contains 480 grains ; one ounce Avoirdupois contains $437\frac{1}{2}$ grains. One pound Troy equals ·82286 lb. Avoirdupois ; one ounce Troy equals 1·09714 oz. Avoirdupois.

APPENDIX

A TABLE OF DATES PERTAINING TO THE MANUFACTURE AND MARKING OF PLATE

- 1300. London office began to use the Leopard's Head.
- 1363. London makers began to use own marks;
device or initials or both.
- 1366. York office established.
- 1478. London office began use of date letter.
- 1483. Edinburgh Castle became the town mark.
- 1489. Act passed to compel goldsmiths to mark their
wares.
- 1491. Henry the Eighth ascended the throne.
- 1499. Hull office established.
- 1545. Lion Passant began to be used as a mark.
- 1547. Henry the Eighth died.
- 1550. Crown on Leopard's Head disappears.
- 1553. Edward the Sixth died.
- 1558. Mary died.
- 1560. An Act (2nd Elizabeth) passed to restore the
silver coinage to the old sterling standard of
11 oz. 2 dwt. fine.
- 1571. Exeter office established.
- 1576. An Act (18th Elizabeth) to establish the gold stand-
ard at 22 carats, and silver at 11 oz. 2 dwt. fine;
the fashion for both was to be 12*l.* per ounce.
- 1587. Hull office began to use regular marks.
- 1597. The use of date letters becomes regular.
- 1603. Elizabeth died.
- 1624. An Act (21st James) to repeal the restriction
which prevented the silversmiths from practising
gilding and the gilders from working in the metal.

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- 1625. James the First died.
- 1638. Dublin Assay Charter granted on Dec. 13.
- 1649. Charles the First beheaded.
- 1660. The Restoration (May).
- 1664 (*circa*). Newcastle marks begin to be traceable.
- 1681. Edinburgh adopts a date letter mark, September. Changes in October.
- 1681. Edinburgh deacons' initials abandoned for those of the assay master.
- 1685. Chester Assay Charter granted on May 6.
- 1685. Charles the Second died.
- 1686. Chester records its first marks.
- 1688. The Revolution.
- 1689. Chester adopts its date mark.
- 1689. William the Third and Mary proclaimed.
- 1694. Mary died.
- 1694 (*circa*). Glasgow begins to mark silver.
- 1696. An Act (7th William the Third) passed to encourage the sale of wrought silver to the mint.
- 1697. Use of makers' initials, with or without a device, confirmed by Act of Parliament.
- 1697. Higher Standard silver began to be made under an Act of Parliament (May 27). Leopard's Head and Lion Passant abolished. Britannia and Lion's Head erased substituted. Makers' mark first two letters of surname. The Act (8th William the Third) raised the standard of fine silver to 11 oz. 10 dwt. per ounce Troy.
- 1710. An Act (14th William the Third) passed re-establishing the Provincial assay offices at York, Exeter, Bristol and Chester. The Norwich office reopened, but it never recovered its position.
- 1702. William the Third died.
- 1704. Thomas Boulsover born.

- 1712. Paul Lamerie registered his first mark LA.
- 1714. Anne died.
- 1719. An Act (6th George the First) passed imposing a duty of 6*d.* per ounce on wrought silver plate.
- 1720. Compulsory use of higher standard silver came to an end in June.
- 1720. York and Exeter granted permission to use Leopard's Head mark.
- 1727. George the First died.
- 1730. Britannia added to the Dublin marks.
- 1733. Higher standard silver becomes markedly rarer after this date.
- 1733. Paul Lamerie registers his second mark P.L.
- 1739. Use of first two letters in maker's surname abandoned; initials of Christian name and surname adopted as the prescribed practice.
- 1739. Paul Lamerie registers his third mark, a script *PL*.
- 1743. Thomas Boulsover invents fused metal.
- 1758. Joseph Hancock develops Boulsover's invention.
- 1758. The duty of 1719 removed and a dealer's licence of 40*s.* substituted.
- 1760. George the Second died.
- 1763. Joseph Hancock Master Cutler of Sheffield.
- 1763 (*circa*). Joseph Hancock began to roll sheets for the Sheffield Plate manufacturers.
- 1764. Matthew Boulton began the manufacture of plated wares in Birmingham.
- 1773. Birmingham and Sheffield offices open.
- 1774. Sketchley's directory of Sheffield published.
- 1784. Duty re-imposed on plate and mark of Sovereign's Head begins to be used from December 1.
- 1785. An Act (25th George the Third) passed requiring every dealer to hold, and pay for, a licence.
- 1788. Thomas Boulsover died.

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- 1791. Joseph Hancock died.
- 1811. Lion Rampant begins to be used by the Glasgow office.
- 1819. Lion Rampant made a compulsory Glasgow mark, and new regulations instituted for the Glasgow office.
- 1820. George the Third died.
- 1830. George the Fourth died.
- 1837. William the Fourth died.
- 1840. Wright and Elkington discover the art of electro-plating.
- 1856. Hull office closed. York office closed.
- 1883. Exeter office closed.
- 1886. Newcastle office closed.
- 1890. Duty on plate abolished. Sovereign's Head disappears from marks.
- 1901. Victoria died.
- 1910. Edward the Seventh died.

A LIST OF THE ARTICLES MADE IN OLD SHEFFIELD PLATE. COMPILED FROM THE OLD TRADE CATALOGUES AT THE VICTORIA AND ALBERT MUSEUM, SOUTH KENSINGTON.

Argyles	Cigar Cases
Baskets, wire	Chamber Candlesticks
Beakers	Chocolate Pots
Beef Steak Dishes	Coffee Pots
Bread Baskets	Commode Handles
Caddy Spoons	Corks, Mounted
Cake Baskets	Cream Jugs and Ewers
Candelabra	Cream Pails
Candelabra Arms	Cruets
Candlesticks	Dish Covers

Dish Covers, 12", 14", 16", 18"	Salvers, Round, in. 6, 7, 8, 9, 10, 11, 12, 13, 14, 16, 18
Dish Crosses	
Dish Wedges	Sand Boxes
Egg Cups	Sauce Boats
Egg Frames	Saucepans
Entrée Dishes	Snuffers
Escutcheons	Snuffers Trays
Ewers for Cream	Soup Tureens
Fish Slices	Soy Frames
Forks	Spoons
Goblets	Sugar Basins
Gravy Spoons	Sugar Bows
Gravy Spoons with Grate	Supper Frames
Ice Pails	Tankards
Inkstands	Taper Boxes
Jugs	Taper Frames
Knife Rests	Tea Bells
Labels	Tea Caddies
Ladles	Teapots
Lamps	Teapot Stands
Lamps for Candlesticks (with glass shade)	Tea Services
Lemon Strainers	Toast Racks
Liqueur Frames	Toddy Ladles
Liqueur and Tumbler Frames	Trays, 6 in. to 24 in.
Muffineers	Tureens, Sauce
Mugs	Tureens, Soup
Mustard Pots	Urns
Oil and Vinegar Frames	Vases
Pepper Pots	Waiters
Pounce Pots	Wax Taper Holders
Salt Cellars	Wine bottle corks
	Wine Coolers
	Wine Strainers

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